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AN ACCOUNT

OF ALL THE

PICTURES

EXHIBITED IN THE ROOMS OF THE

BRITISH INSTITUTION,

FROM 1813 TO 1823,

BELONGING TO THE

NOBILITY AND GENTRY OF ENGLAND:

WITH

REMARKS, CRITICAL AND EXPLANATORY.

——— HUC UNDIQUE TROÏA GAZA
CONGERITUR. *Virg. Æn.* II.

LONDON:
PRIESTLEY AND WEALE,
LIBRARY OF WORKS ON ART, HIGH-STREET,
BLOOMSBURY.

1824.

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LONDON:
PRINTED BY THOMAS DAVISON, WHITEFRIARS.

INTRODUCTION.

THIS general catalogue, condensed from those of the Exhibitions of the British Institution, during the last *ten years*, was occasioned by the following slight circumstance.

A difference in opinion originated, as to whether a certain picture had been ever exhibited; or, if so, in what year? As the editor had preserved the whole series (a circumstance of rare occurrence, from the *destructible* nature of all catalogues), he examined them, and found the *desideratum* in the last page of that last published.

Leisure, during winter evenings in the country, recommended the amusement of attempting the present arrangement, which he has been informed would not be unacceptable, even to amateurs, but well adapted to assist those who might wish to become so. His plan, therefore, has been to collect and simplify the notices which are very widely disjointed in the series of catalogues; and to bring under one view the schools, the masters individually, and, as much as possible, the periods in which they lived and flourished together; adding a few notes of elucidation, but by no means aiming to obtrude information upon those who are already well informed, but which are introduced merely as a vehicle of popular intelligence. If several of the more eminent painters are brought nearer to unlearned eyes by the reflected opinions of the best critics, either in prose or

verse, by whom the merits of each have been clearly discriminated, so that the admirer should be instructed, more is not contemplated. Many, whose love of the arts exceeds their knowledge of them, may be led to form a definite and satisfactory idea of the masters, whose most celebrated works this exhibition (established under the auspices of the best taste and the highest rank in this country) has given them the utmost facility of inspecting. Doubtless, the advancement and perfecting of the arts was, and will continue to be, its primary object; and this compilation has been made for the convenient reference both of the professional artist and the virtuoso. By recurring to such helps to a fleeting memory, the desire of acquiring information on subjects which engage the powers both of our reason and our imagination, is gradually fed and encouraged by opportunities such as these

are, and the result may be an acquaintance with the history and principles of art, very creditable to every gentlemen of liberal education and good taste *. What consummate specimens have been *annually* assembled under a single roof! The galleries of princes and cardinals, on the Continent, greatly exceed in point of number, but not in pure examples of the most successful efforts of the graphic art.

Sir Joshua Reynolds considered great collections of pictures in the light of great

* "That part of the plan of the British Institution, which offers to the student an opportunity, so much at his ease, to profit by the works of the old masters, is particularly entitled to commendation. It supplies a want which has long been felt; and were no other benefit to be derived from that establishment, this advantage alone is sufficient to make its permanence and promotion of the greatest importance."—Shee's *Elements of Art*, *p.* 86, *n.* 8*vo.* 1809.

libraries; with this difference in favour of the the former—that whilst they instruct they decorate. He once observed, in conversation, that "fine paintings were walls hung round with thoughts *." No person could do more from the funds of his own genius,—no person ever endeavoured more to take advantage of the labours of others.

Such well-arranged collections—in which no works are admitted which are either uncertain, altered, or disguised, and of which the possessors give, without regard to rank, a free inspection to all who really desire and pursue instruction—become a school of art for the nation at large. *There*, those who profess painting, may found their judgment, and settle their opinions; those who admire it, may form and regulate their taste; and the

* Li poeti depingono con le parole—li pittori parlano con l'opere.—ANNIB. CARACCI.

public collect sound observations, and *primarily* receive correct ideas upon the general subject. "The public examines and reasons on the works of painters, and SPECTATORS in time become JUDGES *."

The managers, in 1814, declared, "that they received pictures with the names of the masters attributed to them." But it will not be imagined, that, as they exercise a discretionary power of rejection, any individual picture has been admitted without superior intrinsic merit; and, in no instance, those which would be deemed to be derogatory of the fame of any eminent master to whom they have been attributed. This collection, therefore, annually exhibited, will be valued and received under these paramount considerations.

* Introduction to the account of the Houghton Collection.—H. WALPOLE.

The arts have a language of their own. Many phrases and expressions occur in the dissertations of the best foreign critics, to the ardour and spirit of which the colder genius of an idiomatic translation into English would aspire in vain. We should, in numerous instances, consult our dictionaries without the least satisfaction. That knowledge which has been called *Vertù*, is best acquired by conversation, and a constant examination of the best works of the best masters; and is formed by comparison of one of them with another, each predominant example having been definitively stored in the memory. The painter's eye, and the learned eye, have each a distinct speculation; for the one dwells on expressions in nature; the other decides only by principles accumulated by the memory after long observation, and transmitted to us. But the common or vulgar eye, is, in a great

measure, independent on both, and is acted upon merely by a gratifying sensation when any beautiful picture is presented to view, and has no fixed criterion to regulate the judgment. True taste, indeed, may be inherent, and perhaps cannot be acquired without the aid of genius. It will, notwithstanding, be more improved and better directed by this facility of inspecting the most perfect specimens of every school of painting, than by reading all that has been said or taught upon the subject, were these opportunities totally withheld. And this single consideration enhances our obligation to those who have established THE BRITISH INSTITUTION, which has afforded, year after year, with great liberality, opportunities of instruction and delight. Much judgment, and a sound perception of the extent of the usefulness of this institution to *students* and

aspirants, has been shown in the annual division of the fine pictures which are thus offered to the inspection of the public.

It was sufficiently proved by the *multitudinous* exposure of the grandest works in the "Musée Napoleon," at the Louvre, that the admiration excited served only to increase the difficulty of selection for the painter's purpose, puzzled the eye, and distracted the attention, which is necessary for the investigation of any single piece of art*. These yearly exhibitions, therefore, have an advan-

* "The extraordinary assemblage of works of art deposited in the Louvre, at Paris, appears, in this respect, on the first view, quite embarrassing. All is confusion and astonishment; the eye is dazzled and bewildered, wandering from side to side, from picture to picture, like a glutton at a feast, anxious to devour every thing; till the intellectual stomach, palled and oppressed by variety, loses the pleasure of taste, and the powers of digestion."—Shee's *Elements of Art*, *c.* 8. *n.*

tage, as the pictures are sufficiently numerous to afford variety without causing confusion, and there are examples enough of any school or master, in particular, to suggest to the intelligent observer an accurate idea of the peculiarities or excellence of each. All exaggerated praise will fade away, as false impressions are examined by the sober estimate of taste.

Another, and a still greater advantage, which originates in the conduct of this plan, arises from the confidence which may be reposed upon the genuineness of the pictures exhibited; although nothing is more certain than that the excellence of the best masters was gradually acquired, reached its acmé, and in certain instances fell below it. Pictures, therefore, the work of the same hand, may appear in the same exhibition, the merit of which will not be found equal.

Our national taste has been eminently improved since the middle of the last century. After the dispersion of the collections formed by Charles I., Villiers Duke of Buckingham, and the Earl of Arundel, none remained which could, in the most distant degree, compete with those on the Continent. The Houghton Collection, more celebrated than any other, formed by Sir Robert Walpole's contemporaries, was designated by his accomplished son as "the noblest school of painting which this kingdom ever beheld." He regrets (*multa gemens*) that "it was removed almost out of the sight of civilized Europe." The acquisition of the Orleans Collection has made us ample amends, reflecting infinite credit on the spirit and taste of those noblemen by whom it was successfully undertaken.

Within our own times, so great has been the influx of Italian, Flemish, and Spanish pic-

tures, especially as caused by the late distracted state of the Continent, that the collections, at first so highly estimated, are deprived of much of their former celebrity. Individual pictures, long praised as originals, must now shrink into the minor fame of "repetitions" by the masters themselves, or copies by their best scholars, and hide their "diminished heads" before the originals themselves, which, having been alienated from foreign palaces, have found their way into this kingdom. Formerly, artists in Italy made the copying various styles of painting a most lucrative employment, which our travelled countrymen, in their ardour to make a collection, were rather better qualified to encourage than to detect.

Lionardo da Vinci, Raffaelle, and M. Angelo, have suffered more than any of the less celebrated masters, from the indiscriminate or

interested adaptation of their great names to very inferior works of art.

In Italy, most of the great collections, not those only belonging to the galleries of princes, but those of individual noblemen, were very strictly entailed; and, before the late revolution, were rarely divorced from their original station. Yet, for many years previously, our auctions had been amply supplied by importations; few of which, in the florid phraseology of an eminent auctioneer, spoke "a plain unvarnished tale."

An increased pleasure and satisfaction will be afforded us by the British Institution, which presents to view an assemblage of pictures, the genuineness of which is beyond suspicion, and is submitted to our examination with every advantage both of time and place; and (more than all) which liberates us from the fatigue and expense of a long, and

perhaps a *fruitless* journey, to a palace, in one of the most distant of the English counties, in which they may have been deposited.

*In the present year, a hope long cherished

* List of the Pictures of the late J. J. Angerstein, Esq. in Pall-Mall.

1. The Embarkation of the Queen of Sheba . Claude.
2. The Marriage of Rebecca . . . Claude.
3. Ganymede . . . . . Titian.
4. The Rape of the Sabines . . . Rubens.
5. The Emperor Theodosius expelled the Church by St. Ambrose . . . Vandyck.
6. St. John in the Wilderness . . A. Caracci.
7. Susannah and the Elders . . Lud. Caracci.
8. A Bacchanalian Triumph . . N. Poussin.
9. Ermenia with the Shepherds . . Domenichino.
10. Philip the Fourth of Spain and his Queen . . . . . Velasquez.
11. Venus and Adonis . . . . Titian.
12. Landscape—"Morning" . . . Claude.
13. An Italian Seaport—"Evening" . . Claude.
14. The Raising of Lazarus . . Seb. del Piombo.

by those who delight in and pursue the arts, has been realized. A national gallery will

15. A Concert . . . . . Titian.
16. Pope Julius the Second . . . Raphael.
17. Christ on the Mount . . . Correggio.
18. Portrait of Govartius . . . . Vandyck.
19. The Nativity . . . . . Rembrandt.
20. The Woman taken in Adultery . Rembrandt.
21. The Embarkation of St. Ursula . . Claude.
22. Abraham and Isaac . . . . G. Poussin.
23. A Land Storm . . . . G. Poussin.
24. A Landscape, with Cattle and Figures . Cuyp.
25. Apollo and Silenus . . . . A. Caracci.
26. Holy Family in a Landscape . . . Rubens.
27. The Portrait of Rubens . . . Vandyck.
28. Studies of Heads . . . . Correggio.
29. Studies of Heads . . . . Correggio.

30.
31.
32.
33.
34.
35. } The Marriage-à-la-mode . . . Hogarth.

36. Portrait of Lord Heathfield . Sir J. Reynolds.

be now instituted; and a commencement has been made, under the royal auspices, seconded

37. The Village Holyday . . . . Wilkie.
38. Portrait of the Painter . . . Hogarth.

It may be not uninteresting, in the history of pictures, to notice the money paid for three of the most celebrated collections known in this country.

1779.	The Houghton, 232 pictures	£40,555
1798.	The Orleans, 296 pictures .	43,500
1824.	The Angerstein, 38 pictures .	57,000

In the Houghton, "The Consultation of the Doctors," by Guido, was valued at 3,500*l.*; "Holy Family," by Vandyck, 1,600*l.*; "Magdalene at Christ's Feet," by Rubens, 1,600*l.*; "Cook's Shop," by Teniers, 500*l.* Lord Orford (Letters, vol. iv. p. 182) greatly disapproved of the amount of the valuation, and the judgment with which they were valued. The *Czarina* paid, however, *only* 36,000*l.*; and, in disgust, retained the pictures in their packages during her life. They are now added to many other pictures, preserved in a part of the imperial *winter-palace* at St. Petersburgh,

by the liberality of Parliament. If we may foresee the future transcendent excellence of the pictures, by the price at which they have been acquired—and that none of inferior merit and value will be admitted—we need no longer visit the far-famed collections on the continent, for the sole purpose of forming or improving the national taste.

His late Majesty conferred a lasting obligation on the country, by having effectually promoted an interest in works of art, by his own patronage and example.

In early life, he was taught the principles of architecture by Sir William Chambers, who wrote an elementary book, originally composed for his instruction; as likewise Kirby's

called the *Hermitage*. Mr. Angerstein gave 4,500*l*. for the Sebastiano del Piombo, and 1,600*l*. for the Emperor Theodosius, by Vandyck.

Treatise on Perspective, which was the first popular treatise on that subject, published in the English language.

At the commencement of his reign, he was ambitious of forming a gallery of pictures, such as had been collected by King Charles the First, and likewise a magnificent library. He laid his foundation of both these "imperial works, which are worthy kings," in the purchase of the books, pictures, and gems, which had been collected, with great skill and care, by Jos. Smith, Esq. our consul at Venice*; and Mr. D. his librarian, was sent on the continent, with full powers to prose-

* "Dactyliotheca Smithiana," Venetiis, 1767, 2 vols. 4to. Dedicated, "Giorgio III. M. Brit. Regi, Triumphatori semper Augusto, Politiorum Artium Amplificatori, Bono Reipublicæ nato," &c. His Majesty was at the sole expense of this publication. The Description, in Latin, is written by A. F. Gorius; and the one hundred Gems engraved by J. B. Pasquali.

cute his royal intentions. In an early period of this engagement, his Majesty's just suspicions were excited, and soon confirmed by a fact*. He abandoned, therefore, this part

* As I am enabled to state the true cause of the late King's unfavourable opinion of the *professed* purchasers and sellers of pictures, I am inclined to give it in a note. While the *librarian* was abroad, he engaged Bartolozzi, the celebrated engraver at Venice, to come to England, for the express purpose of engraving certain pictures for the king, and to be appointed the royal engraver. This very celebrated artist, after having arrived in England several months, without having been inquired for by his Majesty, began to feel himself greatly disappointed. Early one morning, however, a message was brought to him, which awakened his interest, and animated his hopes. He was commanded to attend upon the king at Buckingham House, who was waiting for his arrival. He obeyed instantly. Upon entering the apartment where the king was, he saw a very large picture extended flat upon the floor, without a frame, and his Majesty using a wet sponge to examine it with more advantage. Standing round were several gentlemen, with the librarian, all interested in the sale of this pic-

of his plan, and confined it to the accumulation of works of literature, which, in the course of a long reign, completed a library, not to be surpassed by that of any other sovereign in Europe.

ture, attributed to P. Veronese, and estimated at 1,500*l.* The king, in fact, mistrusting his own judgment, asked Mr. D. if he knew any artist who was conversant with the works of P. Veronese? Bartolozzi, who had so lately left Venice, was mentioned, as fully competent; Mr. D. adding, that "he would call upon him to attend his Majesty's pleasure on some early day." "No," replied his Majesty, promptly, "not so; let him come *immediately*, while you are all here;" and a page was despatched to summon him. Upon Bartolozzi's appearance, the king asked him if he knew the works of P. Veronese, and if he thought that the picture on the floor was an original? Without returning a verbal answer, with a gesture and significant shrug of the shoulders, he in fact told the whole of his mind, and left no doubt of his scepticism. The king immediately ordered the picture to be rolled up; and he left the room—*in silence!*

Those treasures of literature are now rendered accessible, and are laid open to the public, by the munificence of GEORGE THE FOURTH.

That his royal father should have been induced to forego his primary intention of instituting a "Royal Gallery," is a circumstance no longer to be regretted by all who either love or value painting as an ornament to the nation or a gratification to the public, as that splendid design has been so happily commenced by his present Majesty.

The foundation of the Royal Academy was the origin of a British School of Painting; and the unremitted patronage and attention by which it has been honoured, both by our late and present sovereigns, has given it permanency, and reflected glory on their æra*.

* Sir Joshua Reynolds, in the conclusion of his in-

A circumstance, greatly increasing the satisfaction which arises from the first view of so many celebrated pictures as are submitted to the public inspection in the BRITISH GALLERY, is that of recognising them as the originals, from which so many fine engravings have been made; and which gave us a kind of previous acquaintance with them.

From the days of Marc Antonio Raimondi, and Augustine, of Venice, to our own,

"Art has reflected images to art,"

in most numerous examples. The contents

augural lecture, as president of the Royal Academy, (1769) expresses a hope "that this Institution may answer the expectation of its royal founder; that the present age may vie, in arts, with that of Leo the Tenth; and that the *dignity of the dying art* (to make use of an expression of Pliny) may be revived, under the reign of George the Third."—*Sir J. Reynolds's Works*, vol. i. p. 20.

of splendid galleries, the works of individual masters in a series, their own etchings, engraved* imitations of their sketches and drawings, and books of prints taken from paintings in private collections, replenish and adorn the libraries of every lover of the art, whose taste has been allied to affluence.

No apprehension can be reasonably entertained, that did the same liberal spirit, which has induced the proprietors of unrivalled works to submit them to public view, prompt others to extend a similar and continued indulgence, that these most rich stores of art

* 1. Guercino's Designs, engraved by Francisco Bartolozzi, imp. fol.

2. A Century of Prints, in imitation of Drawings, published by Charles Rogers, F. R. S. and A. S. 2 vols. imp. fol. 1778.

3. The Italian School of Design (containing 84 plates); being a Series of *Fac-similes* of Drawings by the more eminent Painters and Sculptors of Italy, &c. by W. Young Ottley, Esq. imp. fol. 1824.

could be soon exhausted. Whoever is at all conversant with the ENGLISH COLLECTIONS (for at Edinburgh an institution on the same plan has been adopted) must remember many of the more celebrated single pictures, both of history and portrait, by the great masters, the *temporary* removal of which has not as yet been allowed, and are now seen at least with a certain degree of difficulty, so happily obviated by the BRITISH INSTITUTION.

As being "*an elderly gentleman of the Old School,*" I now respectfully take my leave; yet not without a hope, that, should this arrangement of the Catalogues deserve and obtain any favour with the PUBLIC, I may be enabled to present them with another DECENNARY. D.

May, 1824.

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THE

PREFACES

TO

SEVERAL OF THE CATALOGUES,

AS FIRST PUBLISHED.

PREFACE

TO THE EXHIBITION IN THE YEAR 1813.

It is not for the purpose of opposing the merits of the dead to those of the living, nor merely to do honour to the memory of one who has done so much honour, and conferred so much benefit on the country, that this public Exhibition of the Works of Sir Joshua Reynolds has been undertaken. On the contrary, its chief object is to call attention generally to British, in preference to foreign Art, and to oppose the genuine excellence of modern to the counterfeited semblance of ancient productions, which too frequently usurp its place; and under the authority of names deservedly venerable, absorb that wealth

and patronage which ought to foster and protect the British school.

Not that we mean to enter into any comparative estimate of the different styles and stages of painting, or into any critical examination of the general or particular merits of the pictures thus submitted to public inspection; but, nevertheless, let the artist, while he contemplates the almost absolute perfection in the management of the tool, and employment of the material, which distinguishes the best of them, seriously reflect that such perfection was the result of long and continued exertion, never discouraged by failure, relaxed by success, nor diverted by those allurements of society to which highly polished manners and great intellectual endowments necessarily expose their possessor in a nation so polished and intelligent as this. Let the lover and patron of art, and the collector of pictures, also reflect that it is employment only which can produce such exertion; and that if the artist who at-

tained such excellence had not been supported in his progress to it, by being adequately paid for works of very inferior merit, he never could have reached it. We say *adequately* paid, for he was not one of those aspiring geniuses, those self-selected favourites of nature, who imagine that professional eminence is a spontaneous gift of heaven, or an indefeasible inheritance of right, and will not therefore degrade the native dignity of their talents by undertaking any but important subjects, upon a large scale and at a high price. On the contrary, he toiled patiently for many years through all the initiatory drudgery of the art, gained practice by undertaking whatever was offered at the lowest price by which he could subsist; and by the gradual and spontaneous impression made by his *gradual* progress to excellence, not by any premature pretensions to a capacity for it, *gradually* raised himself in public estimation, and obtained a rank in society which no artist except RAPHAEL, RUBENS, and VANDYKE

had ever held. In raising himself, too, he raised both the art and its professors, and gave them a more elevated station than they had ever before obtained in this country; and which it is gratifying to observe, that they are likely to maintain and extend.

Let it however be again remembered, that they can do neither the one nor the other without employment, that critics in painting cannot make painters, nor the most liberal exhibition of the most perfect models for imitation produce improvement, unless improvement be made profitable. But let it also be observed, that neither profit nor practice will produce improvement, unless the first be deservedly obtained, and the second judiciously directed; and to this end, an exhibition, such as we now offer, may effectually conduce.

The finer pictures may teach the collector what to value, and the artist what to follow, in the only branches of the art in which examples can instruct; since accurate drawing,

or the knowledge of it, that is, the power of representing, with fidelity and facility, the variations of muscular bodies in action, or of judging of such accuracy when produced, can only be acquired by the study of nature, and is therefore rarely possest by any but skilful physiologists, who seldom hear the observations of mere judges of painting without a smile.

The inferior pictures also may be of service, by teaching the young practitioner, who compares them with the best, not to despair; and the young or old collector to value the name by the work, and not the work by the name, since many of the genuine and authentic productions of the greatest artists of Italy and Flanders are as unworthy of the reputation which they acquired by other works, as the worst of these are of the reputation due to the best. As matters, indeed, of mere historical or antiquarian curiosity, such pictures may, in some instances, be justly valued: but to hear their faults and defects extolled,

and see them paid for as excellencies, is one of the severe mortifications which every real artist, much conversant with the traffic of art, is doomed to experience.

Even the very few faded pictures may be of some use, in teaching the artist what to avoid, and the collector what to distrust. These are not the only productions of the kind, composed of materials incapable of resisting the influence of time, and the vicissitudes of climate. The dingy tint which debases so many of the highly priced works of the old Italian painters is not imputable to any other cause, though so often transmuted by the magic of their names into harmonious warmth and mellow richness. It has, indeed, been supposed, that the destruction and deterioration of their pictures have not been so great, either in extent or degree, as those of the artist whose works we exhibit. Were we, however, to admit the truth of this supposition, we should also have to observe, that he had not only discoveries

to make, but inveterate errors to surmount; not only a new road to form, as he proceeded, but to form it over ground that had been broken and intersected in every direction, by the devious tracks of others. Hence his progress was not only slow and interrupted, but necessarily insecure; and his experiments not only unguided by any safe theory, founded in previous experience, but constantly misguided by the false theories of others, founded in bad practice, sanctioned by false taste, and perverted fashion. The only objects of comparison which he could wish to rival or resemble were those of past ages, to whose methods he was a stranger; and the recent effects of which he could only separate from the alterations of time, by the analogy of repeated experiments, verified by long observation. His experiments, however, though made with judgment, skill, and perseverance, failed, in some instances, of success, through want of sufficient regularity and attention in observing and recording the results; so that

he might repeal with accuracy and certainty, that which had procured the effect desired. This he often regretted; but nevertheless, even in his failures, there may always be traced a just intention, and true conception of what the art should aim at; and a comparison of the state in which he found it, with that in which he left it, is alone sufficient to entitle him to the respect and gratitude of its lovers and practitioners.

To those who have seen the works of the immediate predecessors of this artist, and view the splendid exhibition which is now offered to the public, and, at the same time, consider that these form only a part of the superior productions of one individual, it may be unnecessary to observe, that no painter ever raised the art from so low a state of degradation to so high a point of excellence, or has left more splendid and instructive examples for the imitation of his successors.

PREFACE

TO THE EXHIBITION IN THE YEAR 1814.

THE Directors of the British Institution have, in pursuance of the plan which they originally proposed, adopted those measures which appeared to them best calculated to facilitate the improvement and lead to the advantage of the British artist; with this view they have set before him many examples of painting of the Foreign School, which appeared to them capable of affording instruction in the various branches of his art; but in offering specimens for his study, they have not forgotten the works of the eminent men which the British School has produced. Those of SIR JOSHUA REYNOLDS, displayed last

year at the British Gallery, gratified every lover of the art; they exhibited the most brilliant glow of colouring, and the most fascinating combination of fancy and of taste; they proved that England is a soil in which the polite arts will take root, flourish, and arrive at a very high degree of perfection; if further proof were wanting, it would be found in the varied productions of the masters whose works are now exhibited.

HOGARTH adopted a new line of art, purely English; his merits are known to the public more from his prints than from his paintings: both deserve our attention. His pictures often display beautiful colouring, as well as accurate drawing; his subjects generally convey useful lessons of morality, and are calculated to improve the man as well as the artist: and he teaches with effect, because he delights while he instructs. It has been said of him, that in his pictures he composed comedies: his humour never fails to excite mirth, and it is directed against the fit objects

of ridicule or contempt. The powers of his pencil were not perverted to the purposes of personal attack; the application of his satire was general, and the end at which he aimed was the reformation of folly or of vice.

Many of the works of WILSON will be contemplated with delight—few artists have excelled him in the tint of air, perhaps the most difficult point of attainment for the landscape painter: every object in his pictures keeps its place, because each is seen through its proper medium. This excellence alone gives a charm to his pencil, and with judicious application may be turned to the advantage of the British artist. The merit of his works is now justly appreciated; and we may hope that since the period of his decease, the love and knowledge of the art have been so much diffused through this country, that the exertion of such talents may never again remain unrewarded during the life of him who possesses them.

The pictures of GAINSBOROUGH, as well as those of HOGARTH, were drawn entirely from English nature. Among his portraits, some will be found in this Exhibition to possess considerable merit, but his fame will rest chiefly upon his other works; in his fancy pictures he was peculiarly happy. The characteristic air of his cottage children, the truth and spirit with which his animals are touched, his just representation of rustic scenery, the force of his colouring, and the skilful management of his light and shade, give a most captivating effect to his works, and place him indisputably upon the highest eminence among this class of painters.

ZOFFANI has been thought to merit the attention of the public on this occasion, by the industry with which he has cultivated an interesting branch of portrait painting; he may be called the historian of the stage of Garrick. Those who remember that inimitable actor will be grateful to ZOFFANI for the

accuracy with which he has recorded all that it was possible to catch of his exquisite but evanescent art. These works will show the young artist, that if so much may be done by care, industry, and a resolute attention to nature without any peculiar degree of taste or power of imagination, how much may be accomplished by the active exertion of minds more bountifully gifted.

It is not proposed to point out particularly the various beauties displayed in the works of these eminent artists. It is sufficient to touch upon the most prominent; the painter who studies them will discover many other excellencies, which he may turn to his advantage: neither are the productions of these masters selected as objects of servile imitation, but as affording hints, and encouraging attempts, which are likely to lead to improvement. The present Exhibition, while it gratifies the taste and feeling of the lover of the art, may tend to excite animating reflections in the mind of the artist—if at a time when

the art received little comparative support, such works were produced, a reasonable hope may be entertained that we shall see productions of still higher attainment under more encouraging circumstances.

The Directors flatter themselves that their endeavours have not been unavailing, even in the short period which has elapsed since the commencement of this establishment. The annual Exhibition of the present year evinced considerable improvement among the junior artists: they trust that improvement will be progressive. It is the anxious wish of the Directors to give publicity to the eminent works of the British artists: to be justly appreciated such works must be generally seen; their introduction into our public halls would be highly desirable; and the admission of proper scriptural subjects into our churches would surely, while it promoted the art, advance the purposes of religion. The fame of the deceased artist would thus be perpetuated, and the living artist would be prompted to his most strenuous exertions.

PREFACE

TO THE EXHIBITION IN THE YEAR 1815.

To gratify the public taste, and to animate the British artist to exertion, the Directors of this Institution have, in former years, selected some of the best productions of the British school: they now, with the same view, offer some of the most admired works of the DUTCH and FLEMISH SCHOOLS to the inspection and observation of the public; and they take this opportunity of acknowledging the readiness and liberality with which the possessors of these beautiful specimens of art have lent them for the purposes of this Exhibition.

Whatever difference of opinion may exist as to the best mode of directing the studies

of youth, to the attainment of excellence, all seem to agree that example is the most animating principle which influences their conduct. The Directors of the Institution, therefore, in submitting this collection to the public, do not present it merely for the purpose of amusing the curious, or of delighting the judicious; they hope that such productions may excite in the British artist the ardour of emulation. They offer them to him, not that he may copy, but that he may study them. They wish him to catch the spirit rather than to trace the lines; and to set his mind, rather than his hands, to work upon this occasion.

They are fully aware how difficult is the task of those who attempt to lay down precise rules for the guidance of the artist: they know how uncertain are the steps by which the human mind is led to the attainment of knowledge of any kind, and that excellence in the art of painting is not of easy acquirement; that very much depends upon the

artist himself; that skill is the recompense of patience, of attention, and of labour, rather than the work of instruction; and that even the greatest facilities which can be given may produce carelessness and neglect, while difficulties and obstructions may excite industry, and lead to the attainment of perfection: but though they do not attempt to prescribe rules, they may guard against errors. To a superficial observer, many of the great works before us may seem the result of genius without the aid of study. No opinion can be more fallacious, and to the artist no mistake more fatal. Genius and fancy, it is true, give the magical charm to the productions of art; but those who think that genius and fancy will supply the place of care, of attention, and of industry, mistake the course they have to pursue. They try by a short road to arrive at perfection, and never approach it; while those who travel diligently, and toil on the way, will probably arrive successfully at the end of their journey. RUBENS would not

have produced the works before us without genius; but he did not throw aside rule and authority until he had established himself upon their basis; nor until he had, by practice and experience, obtained the just claim to pursue, unrestrained, his brilliant and successful career.

In presenting this collection to the public, it is to the works of RUBENS, of VANDYKE, and of REMBRANDT, that the Directors desire particularly to call the general attention. Each of these masters has his peculiar merit, and from each may be derived abundant sources both of study and delight. The genius of RUBENS was universal. He excelled in history, allegory, portrait, animals, and landscapes: he seems to have had more variety and more playfulness in his pencil than any other artist. If sometimes he appears careless, it is never the effect of ignorance; he knew that what he gained in correctness he might lose in freedom; and that freedom constituted one of the most fascinating charms of art.

The picture of the Bacchanalians is an example of his vivid and luxurious colouring; but brilliant as it is, it is still harmonious. And Moses raising the Brazen Serpent, and the allegory of Peace and War, are proofs that he could equally adapt deeper shadows and more sober tints, when they were better suited to his purpose. For richness of colouring, grandeur of design, and facility both of invention and execution, no painter ever surpassed him.

Although VANDYKE was not endowed with the same fertility of genius which characterized his master; although he does not seem to have had the same confidence in himself, or to have dared to make the same bold and extraordinary attempts, yet he possessed more delicacy of taste, and his portraits are superior to those of RUBENS. That of Charles I. in this Exhibition shows how much delicacy of execution may be combined with breadth and with dignity. No painter knew better how to appreciate these qualities than SIR JOSHUA

REYNOLDS, and he pronounced this to be the finest equestrian portrait which had ever been produced.

As the splendid style of RUBENS was well calculated for the representation of battles, of triumphal processions, and of all subjects of showy magnificence, so the manner of REMBRANDT was equally well adapted to give interest and effect to scenes of more solemn grandeur. He has perhaps, above all other masters, the merit of originality. In others we can trace the road by which they travelled; but REMBRANDT struck out a path of his own, which conducted him to a very high degree of perfection in his art. In the skilful management of light and shadow, on which so much of the sentiment of a picture depends, he is surpassed by none; and if, as has been observed, the expression of his characters is sometimes mean, it is always appropriate. In the practical part of his art, no painter understood better the management of the background of his picture; he could render it

broad and quiet without barrenness, rich and active without disturbance, and he always made it most advantageously conducive to the general purposes of his work. The Wise Men's Offering, and Anslo and his Wife, are among the finest of his works; these, and the other productions of this master, which the Directors have selected, will be universally admired, as a most captivating display of strength, richness, solidity, and truth.

In addition to the works of these illustrious artists, the Directors have endeavoured to obtain specimens of the other most celebrated masters of the Dutch and Flemish schools. Among them CUYP stands pre-eminent: the brilliant daylight of his pictures enlivens every collection in which they are found. GERARD DOW, METZU, F. MIERIS, PERBURGH, POTTER, A. OSTADE, TENIERS, J. STEEN, BERGHEM, BOTH, and VANDERVELDE, display generally the most faithful and exact imitation of nature. They all show what assiduity may accomplish, and some of them unite with care

and industry several of the higher qualities of the art.

The Directors trust that this magnificent display will be productive of much advantage. To show what may be attained, is likely to lead to the endeavour to attain it. Great examples are the true promoters of emulation, the surest conductors to excellence. Who can doubt that the genius of a Wellington will create future heroes to achieve the most brilliant exploits for the glory of our country? Let us hope that the genius of RUBENS may produce artists to record them.

ADVERTISEMENT

TO THE EXHIBITION OF 1816.

THE Directors have exerted themselves to form an exhibition of the Italian and Spanish schools of painting, which cannot fail to be highly gratifying to the lovers of the art, and well deserving the attention of the public. They have ascribed each picture to the master under whose name it is sent in by the proprietor.

PREFACE

TO THE EXHIBITION IN 1820.

To show the comparative degrees of excellence to which the art of painting has arrived in this country at different periods, and to exhibit the portraits of many of the most eminent men who have flourished amongst us, cannot fail to be interesting to the artist, the historian, and the public at large.

We never read of the actions of any distinguished individual without feeling a desire to see a resemblance of his person; we often imagine that we can trace the character of the man in the expression of his countenance; and we retain a more correct recollection of

his actions by keeping in our minds a lively impression of his general appearance.

In submitting this collection to the inspection of the public, we do not profess to exhibit the portraits of all the eminent men who have distinguished themselves in the annals of British history: of some of them neither the art of painting nor of sculpture has handed down to us any resemblance; and of others we have been obliged to admit that which is rather the received representation, than the well authenticated portrait. The principles we have kept in view, in making our selection, have been, first, the celebrity of the individual who is represented; and, secondly, the excellence of the painting itself. We have thus, in some instances, admitted the portrait of an eminent person where there is little merit in the performance; and, in others, we have admitted a well painted portrait where there was comparatively little celebrity belonging to the individual it represents.

Our object in forming the collection has been to interest, rather than to instruct. We attempt to guide the artist no further than to offer for his observation, from time to time, specimens from which we think he may derive improvement; the rest depends upon himself: as little do we enter into the examination of questions connected with the cultivation of the arts, which have been often discussed, and perhaps never satisfactorily decided. Whether a School of Painting is more likely to create imitators than to assist extraordinary talents; whether the facilities which it affords are of material advantage to the artist; whether real genius will not more probably lead to excellence by following its own course; and whether it will not surmount all difficulties, and show itself still more transcendent, because it has had to contend with them,—are questions we do not attempt to solve. Our purpose is to extend to a wider circle the love and admiration, and patronage of the arts: if we succeed in

this attempt, we advance the cause we have undertaken.

His Majesty, the illustrious patron of our Institution, whose gracious assistance in furthering our general objects is so strongly exemplified in the present Exhibition, has done more to promote the arts than any sovereign in Europe. In the encouragement which he has held out, munificence and taste have been equally displayed. His example will not only be admired, but followed. But we have also among us many other liberal promoters of the arts. In foreign countries, where the sovereign is almost the only patron, a work which he has noticed finds at once a thousand imitators. Imitation is the consequence of such limited encouragement; the exertion of talent, in the particular line in which each individual excels, is the result of general and extensive patronage. With us every artist may pursue his own course; for every man of genius and of talent will find his admirer and his patron.

To increase the number of such admirers is the great object of the British Institution; we hope our endeavours have not been exerted in vain. No person of liberal and enlightened mind can doubt the use and the importance of encouraging the cultivation of the arts: they are connected not only with the comforts and amusements of polished society, but with the general interests of the nation; and we entertain the hope, that the same energy of mind which characterizes our countrymen, and which raised the glory of our arms to its highest elevation in the late war, may carry the improvement of our arts to the same degree of pre-eminence during the interval of peace.

PREFACE

TO THE EXHIBITION IN 1823.

TEN years have elapsed since we offered to public inspection the paintings of Sir Joshua Reynolds; and if at intervals of the same period we were to present an exhibition of his works, we are convinced it would prove most useful to the painter, and gratifying to the public.

Taste and fashion seldom, perhaps, go hand in hand; but they never were more at variance than when Sir Joshua was in the full exercise of his powers. Female dress was never more unfavourable to the painter's art than at that period, and yet female beauty was never represented with more fascinating

charms than by his pencil. The truth is, that he was one of the greatest masters of grace and elegance that ever lived: "he touched nothing which he did not adorn;" and his works prove to us, how much more depends upon the artist's skill in treating his subject, than upon the subject itself. His practice we have before us; his theory will be found in those excellent discourses which he delivered at the Royal Academy,—which can never be read by the lover of the arts without interest, by the scholar without delight, or the painter without instruction. Some of us remember the kindness of his heart, and the complacency of his character: these dispositions led him, in the practice of his art, generally to select subjects which belong to the gentler feelings and the kindlier affections of our nature: but the examples here presented to us fully show, that the most forcible expression of the strongest passions was not above his reach.

We are proud of our countryman; we rank

him among the most eminent painters the art has produced; we honour his name; and we hope others may be led into the same path, and may be excited by his success to similar exertions.

The liberality of the possessors of ancient pictures has enabled us also to exhibit to the public some distinguished works of the Italian, Spanish, Dutch, and Flemish schools. The disposition which has been thus evinced by the proprietors of these works to enrich our Gallery is highly gratifying to us; but it is to his Majesty's most gracious kindness and condescension that we are particularly indebted upon this, and upon all former occasions, for permitting us to select, both from the royal palaces and from his own beautiful private collection, some of the works which have most added to the brilliancy of our Exhibition.

EXHIBITION OF PAINTINGS

IN THE

BRITISH INSTITUTION,

DURING THE LAST TEN YEARS, FROM 1813 TO 1823.

In the Year	
1813.	BY SIR JOSHUA REYNOLDS.
1814.	BY HOGARTH, WILSON, GAINSBOROUGH, AND ZOFFANIJ.
1815.	BY RUBENS, REMBRANDT, VANDYKE, AND OTHER ARTISTS OF THE FLEMISH AND DUTCH SCHOOLS.
1816.	BY PAINTERS OF THE ITALIAN AND SPANISH SCHOOLS.
1817.	BY DECEASED BRITISH ARTISTS.
1818.	BY PAINTERS OF THE ITALIAN, SPANISH, FLEMISH, DUTCH, AND FRENCH SCHOOLS.
1819.	BY THE SAME.
1820.	PORTRAITS REPRESENTING DISTINGUISHED PERSONS IN THE HISTORY AND LITERATURE OF THE UNITED KINGDOM.

1821. BY PAINTERS OF THE ITALIAN, SPANISH, FLEMISH, AND DUTCH SCHOOLS.

1822. BY THE SAME.

1823. BY SIR JOSHUA REYNOLDS, WITH A SELECTION FROM THE ITALIAN, SPANISH, FLEMISH, AND DUTCH SCHOOLS.

THE SCHOOLS OF PAINTING

IN ITALY.

Che farsi un buon pittore, brama e desia,
Il disegno di Roma abbia in mano;
La massa coll' ombra Veneziano,
E il degno colorir di Lombardia;
Di *Michel Angiol'* la terribil via,
Il vero natural di *Tiziano*,
Di *Corregio* lo stil puro e sovrano,
E di un *Raffael* la vera simmitria, &c.

Sonetto di Aug. Caracci.

" Each heavenly piece unwearied we compare,
Match *Raphael*'s grace with thy loved *Guido*'s air,
Caracci's strength, *Correggio*'s softer line,
Paulo's free stroke, and *Titian*'s warmth divine."

Pope's Epistle to Jervas.

THE FLORENTINE SCHOOL

OF THE SECOND ÆRA.

" Et vous de nos secrets sublimes interpretes!
Artistes éloquens, coloristes poëtes!
Homère le Correge, Albane Anacreon,
Virgile Raphael, Michel-Ange Milton;
Apprenez aux mortels empressés sur vos traces
Le pouvoir du genie, et les charmes des graces."

Watelet, L'Art de Peindre.

" Hinc viget ille tuis Raphael divine! figuris
Spiritus, hinc dulcis gratia Guido tuis.
Annibal hinc, audaxque manu Bonarota gigantum
Corpora, et expressit grandia membra Deûm."

Anonym.

LIONARDO DA VINCI.

No.	Subject.	Year of Exhibition.
1	Virgin, Child, and Angels	1816
2	Christ disputing with the Doctors	
3	Head of our Saviour	
12	Heads of nine of the Apostles	
21	Virgin with the infant Jesus	1818
22	Salvator Mundi with a globe in his hand	
23	A boy showing a trick	1821
	Flora	1823
24	The Mona Lisa sitting in a chair; back-ground, a landscape, with a bridge	

* *Marriette* (in his *Lett. Pittor. T.* 2. *p.* 175) reports this picture to have been in the collection of Francis I., who gave for it 4000 crowns. In Vasari's time, it was in the collection at Fontainbleau: it was afterwards removed to Versailles. *L'Espicié. Catalogue raisonnée des Tableaux du Roy. T.* 1. *p.* 13. Lionardo wrote treatises upon Painting and Mechanics. The best edition was published by *Raffaelle du Fresne, Fol. Paris*, 1651; translated by J. F. Rigaud, with a life by *J. S. Hawkins*, 8*vo.* 1802. Twelve volumes of Tracts and Designs, MSS. were preserved in the Ambrosian Library. A

N. 1443. M. 1520.

In the Possession of	Miscellaneous Observations.
A. Baring, Esq.	From the Escurial.
Lord Northwick	From the Aldobrandini palace, Rome.
Sir T. Baring, Bart.	Cartoon for the great picture of the Last Supper at Milan.
Ditto	Studies for the same.
Earl of Suffolk	
J. Philip Miles, Esq.	See a Catalogue of his collection, with etchings, folio, 1822.
W. Beckford, Esq.	
Sir T. Baring, Bart.	In the supplement to Della Valle's first edit. of Vasari, this picture is said to have been painted for the Duke de St. Simon.
Sir Ab. Hume, Bart.	She was the wife of Francesco Giocondo: her portrait is said to have employed Lionardo during four years. There is another at Florence. Lanzi observes, "Il tanto celebre ritratto di Mona Lisa, lavoro de quattro anni, e non dato mai per finito*." It is not known how this portrait was brought to England. It was given to Sir J. Reynolds by the late Duke of Leeds.

large volume of his Drawings, preserved by Pompeio Leone, which belonged to King Charles I., is now in his Majesty's collection, fac similes from which have been published by *J. Chamberlain, Esq.* imp. fol. The best criticisms upon his works are those of *Marriette* and *Bottari*. Drawings in his Majesty's Library, by Holbein, L'. da Vinci, and the three Caracci, have been engraven and strictly imitated under the care of F. Bartolozzi, and published in three volumes, imp. folio, by J. Chamberlaine, Esq.

ANTONIO

N.

No.	Subject.	Year of Exhibition.
1	Christ rejected	1818

ANDREA

N. 1488.

1	Holy Family	1816
2	The same subject	
3	Portrait of the Countess de Mattei	
4	Head of a Boy	
5	A Man's Portrait	
6	Portrait of the Gardener of the Grand Duke of Florence	1819
7	Virgin, infant Jesus, and St. John	
8	Ditto, with St. John, St. Elizabeth, and St. Catherine	1821

DA FERRARA.

M. 1500.

In the Possession of	Miscellaneous Observations.
Mrs. Morland	

DEL SARTO.

M. 1530.

A. Champernowne	
Rev. W. H. Carr	From the Aldobrandini Palace.
Earl Grosvenor	See a Catalogue of the Pictures at Grosvenor House, London, with Etchings from the whole Collection, by J. Young, folio, 1820.
Earl of Aberdeen	
Earl Cowper	
His Majesty	
G. W. Taylor, Esq.	This collection has been dispersed by auction, 1823.
His Majesty	

LUDOVICO MAZZOLINI

N. 1420.

No.	Subject.	Year of Exhibition.
1	Warriors on Horseback	1818
2	Holy Family, with St. Francis	1823

SEBASTIANO

N. 1485.

1	Holy Family, with St. Francis; the composition and drawing by M. Angelo	1816
2	Portrait of Lorenzo de Medici	
3	Cardinal de Medici and Sebastiano del Piombo	1819
4	Dead Christ, with the Maries	
5	Portrait of a Man	1820
6	Ditto of a Spanish Lady	1822
7	The Crucifixion; drawing by M. Angelo	

DA FERRARA.

M. 1530.

In the Possession of	Miscellaneous Observations.
His Majesty Rev. W. H. Carr	

DEL PIOMBO.

M. 1547.

Sir T. Baring, Bart. Earl of Aberdeen Rev. W. H. Carr Sir H. Wellesley Marquis of Lansdowne His Majesty Ph. J. Miles, Esq.	From the collection of the Senator Cambiagio, at Genoa.

GIOVANNI BATTISTA
N. 1528.

No.	Subject.	Year of Exhibition.
1	The School Master.	1818

MORONI.
M. 1578.

In the Possession of	Miscellaneous Observations.
Marquis of Stafford	

THE VENETIAN SCHOOL, THE BOLOGNESE SCHOOL, AND THE LOMBARD SCHOOL.

" Mox ubi judicium emensis adoleverit annis,
Singula, quæ celebrant primæ exemplaria classis,
Romani, Veneti, Parmenses, atque Bononi,
Partibus in cunctis pedetentim, atque ordine recto,
Ut monitum supra est, vos expendisse juvabit."

Du Fresnoy, v. 515.

" As years advance, to modern masters come,
Gaze on their glories in majestic Rome;
Admire the proud productions of their skill,
Which Venice, Parma, and Bologna fill;
And, rightly led by our preceptive lore,
Their style, their colouring, part by part, explore."

Mason.

" On the revival of painting in Italy, Michel Agnuolo and Raffaelle in composition and design, Titian and Correggio in colouring and light and shade, unrestricted to the practice, and unoppressed by the reputation of their predecessors, arose to a degree of excellence in which they have been never once equalled, because they have been always imitated."

Shee, Elem. of Art, n.

TITIAN VECELLI,
N. 1477.

" Nature's aerial tints and fleeting dyes,
Old Titian first embodied to the eyes,
And taught the tree to spread its light array
In mimic colours, and on canvas play."
THE LANDSCAPE, BY R. P. KNIGHT.

No.	Subject.	Year of Exhibition.
1	Bacchus and Ariadne	1816
2	Europa	
3	Christ tempted	
4	Marriage of St. Catherine	
5	The same	
6	Titian's daughter with a Casket	
7	Virgin and Child	
8	A Man drinking	
9	Adonis going to the Chase	
10	Man with a Hawk on his fist	1818

DA CADORE.

M. 1576.

" —— amicitiamque, gradusque, dolosque colorum,
Compagemque ita disposuit Titianus, ut inde
Divus sit dictus."

DU FRESNOY, DE ARTE GRAPHICA, v. 532.

"Aureo Titiani radio, qui per totam tabulam gliscens, eam verè suam denunciat." ANON.

In the Possession of	Miscellaneous Observations.
Thomas Hamlet, Esq.	From the Aldobrandini Palace, Rome.
Earl of Darnley	From the Orleans Gallery.
T. Hope, Esq.	From the same. This collection was made by Philip, Duke of Orleans, Regent of France during the minority of Louis XV. who placed it in the Palais Royale, and added to it the pictures which belonged to Christina, queen of Sweden, and Cardinal Richelieu. Engravings from this collection were published in 1786. The whole were sold by the last possessor, in 1792. In the next year the Flemish and Dutch pictures were sold by auction, in London. The Italian part, having been mortgaged to Walquier, of Brussels, and La Borde, bankers, were jointly purchased by the late Duke of Bridgewater, the Earl of
B. West, Esq.	
Lord Dundas	
Lady Lucas	
Marquis of Lansdowne	
Sir A. Hume	
Earl of Darnley	
Earl of Carlisle	

No.	Subject.	Year of Exhibition.
11	The Cornaro Family	
12	A Man holding a Hawk	1819
13	Venus and Cupid	
14	Ecce Homo	
15	Diana and Actæon (a sketch)	
16	Perseus and Andromeda	
17	Portrait of a Man	
18	His own Portrait	
19	Portrait	1821
20	Do. of the Emperor Vitellius	
21	Landscape with Nymphs bathing	1822
22	A Portrait	
23	Dogs	
24	The Emperor Otho	
25	A Venetian Family	
26	The Emperor Caligula	1823
27	Landscape with Figures landing from a Vessel	
28	Landscape with Figures	
29	The Emperor Charles the Fifth	

In the Possession of	Miscellaneous Observations.
	Carlisle, and Lord Gower, (now Marquis of Stafford) in 1798, for 43,500*l.* There were 276 pictures. Every true virtuoso will rejoice in this event, as compensating the loss of the Houghton Collection.
D. of Northumberland	Luigi Cornaro, a senator of Venice, ob. 1566, æt. 98, celebrated for his popular treatise on abstinence and long life.
Sir T. Baring	
A. Champernowne, Esq.	An unfinished picture.
G. J. Cholmondely, Esq.	
Sir A. Hume, Bart.	
Earl of Yarmouth	
His Majesty	
Earl of Carlisle	
H. Banks, jun. Esq.	
G. J. Cholmondely, Esq.	
Rt. Hon. Sir C. Long, G. C. B.	
Duke of Bedford	
Sir A. Hume, Bart.	
G. J. Cholmondely, Esq.	
Sir A. Hume, Bart.	
Sir Henry Wellesley	
The same	
Lionel Harvey, Esq.	

M. ANGELO,

N. 1474. M. 1564.

"Quidquid erat formæ, scivit Bonarota potenter."
DU FRESNOY, v. 522.

"See Angelo, with energy divine,
Seize on the summit of correct design." MASON.

No.	Subject.	Year of Exhibition.
1	Dead Christ, with the Virgin and Angels	1818
2	The Crucifixion	
3	Dead Christ, with the Virgin Mary	1823

and MARCELLO VENUSTI.

N. 1515. M. 1576.

"Nunc etiam impavidis surgens ad sidera pennis,
Terrenæ nil fæcis habens, flammantia mundi
Mœnia transgreditur." MARSY, DE ARTE PINGENDI.

In the Possession of	Miscellaneous Observations.
Prince Regent Ph. J. Miles, Esq. Sir H. Wellesley	"I reflect, not without vanity, that these discourses bear testimony of my admiration of that truly divine man, and I should desire that the last words that I should pronounce in this Academy, and from this place, might be the name of M. Angelo."—Sir J. REYNOLDS's Last Discourse.—Life of M. Angelo, by R. Duppa, Esq. LL. B. His great characteristic was that "difficult facility," scarcely attained by any other artist. "All small or large oil pictures shown as his are copies from his designs, or cartoons, by Marcello Venusti, Giacopo da Pantormo, Battista Franco, and Sebastian, of Venice." FUSELI's Second Lecture.

AGNOLO

N. 1511.

No.	Subject.	Year of Exhibition.
1	A Man's Head	1819

PIETRO BERETTINI

N. 1596.

1	St. Jerome	1816

GIORGIO

N. 1512.

1	St. Luke, writing the Gospel	1823

BRONZINO.

M. 1580.

In the Possession of	Miscellaneous Observations.
G. Watson Taylor	"He excelled in portraits, and painted those of the most celebrated personages of his time, the poets Dante, Boccaccio, and Petrarcha." —BRYAN.

DA CORTONA.

M. 1669.

Sir T. Baring, Bart.	From the Ricardi Palace, at Florence.

VASARI.

M. 1574.

Sir T. Baring, Bart.	The author of the first collection of the Lives of the Painters, 4to. 2 vols. 1550; and, in 1571, 3 vols. with portraits cut in wood. The best edition is that of Giov. Bottari, Roma, 1759, 3 vols. 4to.

GIOVANNI ANGELICO,

No.	Subject.	Year of Exhibition.
1	The Assumption of the Virgin	1816

GIORGIO BARBARELLI DI N. 1478.

1	Small Portrait in Armour, W. L.	1816
2	Portrait of a Lady and her Son	
3	Portrait of Gaston de Foix	1818
4	Portrait of Aretino	1819
5	Portrait of Gaston de Foix	1822
6	Portrait of Raffaello	
7	A Concert	

BEATO DA FIESOLE.

M. 1455.

In the Possession of	Miscellaneous Observations.
Rev. J. Sanford	

CASTEL-FRANCO-GIORGIONE.

M. 1511.

B. West, Esq. R. P. Knight, Esq. Earl of Carlisle	From the Orleans Gallery. Of this portrait there are several repetitions. One in the French king's collection exhibits a singular "concetto." Gaston is represented as sitting in a room, which is surrounded by looking-glasses, each of which reflects his figure.
G. Watson Taylor Earl of Mulgrave G. J. Cholmondely, Esq. Earl of Yarmouth	Gaston de Foix, Duc de Nemours, was the nephew of Louis XII. He greatly signalised himself in the Italian wars, and was slain at the battle of Ravenna, in 1512, at the early age of twenty-four years.

ANDREA SCHIAVONE,
N. 1522.

No.	Subject.	Year of Exhibition.
1	The Departure of Briseis	1821
2	Solomon and the Queen of Sheba	1822

NICCOLO
N. 1512.

1	Orpheus and Eurydice, in a Landscape	1823

BARTELEMI SCHIDONE,
N. 1560.

1	The Transfiguration	1822
2	Head of a Boy	1823

called MEDULA.
M. 1582.

In the Possession of	Miscellaneous Observations.
His Majesty J. Filer, Esq.	

DELL ABATE.
M. 1571.

Mr. Yates	"He was distinguished for his happy imitations of Raffaelle and Correggio. His fresco paintings in the palace of Fontainbleau are much admired." "Et même, en imitant, toujours original."—BOILEAU. Lanzi ranks him among the most successful proficients in the school of Raffaelle.

or SCHEDONE.
M. 1616.

His Majesty W. Wells, Esq.	"The pictures of Schidone are equally valuable for their beauty and extreme rarity."—BRYAN.

GIOVANNI ANTONIO
N. 1484.

No.	Subject.	Year of Exhibition.
1	The Woman taken in Adultery	1818

FEDERIGO
N. 1528.

1	Madonna del Gatto	1821
2	Christ calling St. Peter	1823

GIACOMO CORTESE—
N. 1621.

1	A Battle	1821
2	The same Subject	1822

LICINO IL PORDENONE.

M. 1540.

In the Possession of	Miscellaneous Observations.
Marquis of Stafford	The Collection of Paintings at Cleveland-House, many of which are published in the "British Galleries" of Foster and Tomkins.

BAROCCIO.

M. 1612.

His Majesty Lord Garvagh	

BORGOGNONI.

M. 1676.

Rev. J. Sanford W. Stanley, Esq.	"In beholding his pictures, we seem to hear the shouts of war, the neighing of the horses, and the cries of the wounded."—LANZI.

FRANCISCO ALBANI,
N. 1578.

No.	Subject.	Year of Exhibition.
1	Christ in the Garden	1816
2	Holy Family, with Angels presenting Fruit to the Infant	1821
3	The same subject	1822
4	The Baths of Diana	
5	Apollo recalled to Heaven	1821
6	The Birth of Adonis	1823

LUDOVICO
N. 1555.

1	The Nativity	1816
2	St. Francis with the Angel	
3	Lot and his Daughters	1818
4	Sybilla Lybica	
5	Lot and his Daughters	
6	Christ's Agony in the Garden	1819
7	The Entombing of Christ	
8	The Virgin with the infant Christ and Angels	

or ALBANO.
M. 1660.

In the Possession of	Miscellaneous Observations.
John Knight, Esq.	sold in 1839 for 472-10- at Sa
Sir J. Murray, Bart. Earl Spencer Earl of Yarmouth Earl of Darnley W. G. Coesvelt, Esq.	Albano is styled the "Anacreon of Painting."—LANZI.

CARACCI.
M. 1619.

Sir T. Baring, Bart. R. P. Knight, Esq. Earl of Mulgrave W. Beckford, Esq. Earl of Mulgrave Marquis of Lansdowne Sir T. Baring, Bart. Marquis of Lansdowne	MALVASIA characterises the style of L. Caracci, "*una grandezza che mai piu.*" His etchings from his own designs are in a most free and masterly style. BRYAN'S *Dict. of Painters.*

ANNIBALE
N. 1560.

" ——— quos Hannibal sedulus omnes
In propriam mentem atque modum, mirû arte coegit."
Du Fresnoy.

No.	Subject.	Year of Exhibition.
1	The Triumph of Galatea	1816
2	The Reposo	
3	Landscape, with the Flight into Egypt	
4	Do. with Nymphs and Satyrs	
5	Toilet of Venus	
6	Christ and St. Peter	
7	Magdalene	
8	Holy Family	
9	Magdalene	
10	Holy Family	
11	St. James	1818
12	Infant Christ, with Angels	
13	The Coronation of the Virgin	1819
14	St. John	
15	Christ and Woman of Samaria	
16	Virgin with the infant Christ	

CARACCI.

M. 1609.

"From all their toils combined with happy toil,
Did Annibal compose his wondrous style;
O'er the fair fraud so close a veil is thrown,
That every borrow'd grace becomes his own."—*Mason.*

In the Possession of	Miscellaneous Observations.
T. W. Coke, Esq.	A Fresco.
Marquis of Stafford	
Earl of Suffolk	From the Giustiniani Palace, Rome.
Sir T. Baring	
Earl of Darnley	From the Orleans Gallery.
T. Hamlet, Esq.	From the Aldobrandini Palace, Rome.
Sir M. M. Sykes, Bart.	From the Borghese Palace, Rome.
Earl of Suffolk	From the Orleans Collection.
R. P. Knight, Esq.	From the Aldobrandini Palace.
Earl of Suffolk	
Mrs. Morland	
G. Hibbert, Esq.	
A. Day, Esq.	
Sir J. Murray	
G. Watson Taylor	
Sir T. Baring	"The most celebrated picture by Annibal Caracci was in the Orleans Collection, now in that of the Earl of Carlisle. It represents our Saviour taken down from the Cross, extended in the lap of the Virgin, who is fainting. Mary Magdelene deploring the death of her Divine Master, and another of the Holy Women succouring the Mother of Christ."—BRYAN.

AUGUSTINO
N. 1558.

No.	Subject.	Year of Exhibition.
1	Landscape with figures	1816

CARACCI.
M. 1602.

In the Possession of	Miscellaneous Observations.
T. W. Coke, Esq.	Augustino Caracci, as an engraver, may be reckoned among the more celebrated artists in Italy: his works are numerous. Francesco Caracci was the younger brother of Augustino and Annibale, and Antonio, called from his deformity, Il Gobbo, was the natural son of Augustino. These were the individuals who formed that celebrated family of Painters.*

* The father of Ludovico Caracci was a butcher, *(era macelajo)* and of Annibale and Augustino, a tailor. Annibale resolved to mortify the pride of Ludovico, who despised him on account of his frequently reminding him of their low origin. He therefore privately painted the portraits of the Caracci, as large as life, in a butcher's shop, and showed his picture for the first time to Ludovico, when in company with Cardinal Farnese. It is now in the Guise Collection, at Christ Church College, Oxford. *Annibale* is the butcher weighing the meat, which a soldier *(Ludovico)* is purchasing. Augustino stands near them. *Antonio* is lifting down a carcass which conccals his deformity, and the old woman represents their mother. General Guise is said to have given 1100*l.* for this picture, which was purchased for him at Venice.

DOMENICO ZAMPIERI—
N. 1581.

No.	Subject.	Year of Exhibition.
1	Landscape with Moses in the Burning Bush	1816
2	Ditto with Tobit and the Angel	
3	Landscape with Diana and Nymphs	
4	St. John writing the Revelation	
5	Magdalene	1818
6	The finding of Moses	
7	St. Jerome with the Angel	
8	Landscape with the finding of Moses	
9	Landscape, the Reposō	1819
10	St. Cecilia	1821
11	St. Catherine	
12	St. Agnes	
13	St. Jerome with the Angels	

DOMENICHINO.
M. 1641.

In the Possession of	Miscellaneous Observations.
Viscount Anson	"Domenichino is considered as being the most perfect of the school of the Caracci. Algarotti even prefers him to those great masters, and N. Poussin placed him next to Raffaello."—BRYAN.
Ditto	
G. Byng, Esq.	From the Giustiniani Palace, Rome.
Philip Miles, Esq.	From the same.
Sir S. Clarke	
Sir T. Baring	From the same.
Rev. W. H. Carr	From the Aldobrandini Palace.
Sir T. Baring	
Mrs. Morland	
W. Wells, Esq.	
His Majesty.	
The same	
G. W. Taylor, Esq.	

PIETRO
N. 1605.

No.	Subject.	Year of Exhibition.
1	The wounded Soldier	1821

GIACOMO DA
N. 1510.

1	Portrait of the Doge Cignani, and his Family	1816
2	Presentation in the Temple	
3	Head of Tasso	
4	St. John writing the Revelations	1816
5	The Circumcision	1822
6	Christ healing the Sick	

VECCHIA.
M. 1678.

In the Possession of	Miscellaneous Observations.
Earl of Mulgrave.	

PONTE BASSANO.
M. 1592.

Earl of Mulgrave	The Doge, here represented, was Pasquale Cicogna, who died in 1595.
Marquis of Stafford	From the Orleans Gallery.
Sir Ab. Hume, Bart.	" Bassano was greatly admired as a portrait painter, in which he followed the style of Titian and Tintoretto, and painted several of the most celebrated personages of his time; among whom were Sebastiano Venerio, Doge of Venice, Ariosto, Tasso, and others."—BRYAN.
E. Powys	
Ph. J. Miles, Esq.	
Ditto	

GUIDO

N. 1575.

"Illum quicquid agat, quoquo vestigia vertat
Componit furtim, subsequiturque *Decor*."—TIBULLUS.

No.	Subject.	Year of Exhibition.
1	St. Peter	1816
2	Ecce Homo!	
3	St. John preaching in the Wilderness	
4	St. Jerome with the Angel	
5	Ecce Homo	
6	Judas betraying Christ	
7	Salvator Mundi	1818
8	St. Apollonia	
9	Assumption of the Virgin	
10	Entombing of our Saviour	
11	Magdalene	
12	Head of Christ	
13	Liberality and Modesty	
14	A Sibyl	1819
15	Daughter of Herodias	
16	Portrait of Cardinal Ubaldino	1821
17	The Virgin and Child	1822
18	Magdalene	
19	St. John	1821

RENI
M. 1642.

In the Possession of	Miscellaneous Observations.
Rev. W. H. Carr	From the Barbarini Palace, Rome.
Sir T. Baring	
Dulwich College	This collection was formed by Noel Des Enfans, Esq. who purchased pictures for Stanislaus, king of Poland. At his death, he bequeathed them to Sir Francis Bourgeois, who left them, with a large sum, to build a gallery at Dulwich College, which was opened for public inspection, in 1814.
G. Graves, Esq.	
B. West, Esq.	
Earl of Darnley	
T. Hope, Esq.	
G. W. Taylor, Esq.	From the Orleans Collection.
Ditto	
Sir S. Clarke	From the Cathedral of Grenada.
Ditto	From the Orleans Collection.
Earl Spencer	From the same.
Ditto	
W. Wells, Esq.	
Earl of Darnley	From the Colonna Gallery, Rome.
Dr. Somerville	
Earl Spencer	
Sir S. Clarke	
Earl Grosvenor	

GIULIO CESARE
N. 1548.

No.	Subject.	Year of Exhibition.
1	Virgin and Child, with Joseph and Angels	1822

ANTONIO ALLEGRI,
N. 1494.

" Clarior ante alios Corregius extitit, amplâ
Luce superfusâ, certim cöeuntibus umbris
Pingendique modo grandi, et tractando colore
Corpora." DU FRESNOY, v. 519.

1	Study of Heads	1816
2	Virgin and Child	1818
3	St. John	1819

PROCACCINI.
M. 1626.

In the Possession of	Miscellaneous Observations.
M. M. Zacchary, Esq.	

CORREGGIO.
M. 1534.

" Bright beyond all the rest, Correggio flings
His ample lights, and round them gently brings
The mingling shade. In all his works we view
Grandeur of style, and chastity of hue." MASON.

Sir T. Baring Earl of Carlisle Earl of Carlisle	" Memorie concernenti la Vita e le Opere di Antonio Allegri, denominato Il Correggio," by Mengs, which gives the most able account of this artist. Luigi Pungileone, " Memorie Istoriche di Antonio Allegri, detto il Corregio," 3 tom. 8vo. 1817–21. Parma. Sketches of the Lives of Correggio and Parmegiano, 8vo. 1823.—" We cannot close our observations on his powers of expression without adverting to a beauty which he possessed exclusively, or at least shared only with Lionardo da Vinci;

No.	Subject.	Year of Exhibition.
4	A Head, Fresco	1821
5	Portrait of Baccio Bandinelli	
6	The Mule and Muleteer	
7	The Cupola at Parma (a study or first thought) inscribed "ANT. AL. pinxit in Modena, 1522."	1823

In the Possession of	Miscellaneous Observations.
	namely, the lovely and exquisite smile which plays on his female countenances, and which has been distinguished by the epithet of *Correggiesque*, or grace of Correggio. This trait, as difficult to describe as to imitate, has been happily indicated by Dante, 'Della bocca il disiato riso.'" *Inferno.* "I puttine del Correggio spirano, vivono e ridono, con una grazia e verità, che bisogna con essi ridere e rallegrarsi."—*Lettera de* Annibale Carracci. Bottari Raccolta, t. i. p. 87.
Earl of Mulgrave	A fragment from the old palace at Parma, purchased by Dr. Patoun when the walls were taken down, in 1763.
His Majesty Marquis of Stafford	From the Orleans Collection.—This picture is supposed to have been once used as a sign for an inn, though on what authority is unknown.
Richard Ford, Esq.	

GIACOMO ROBUSTI
N. 1512.

"Il furioso Tintoretto,
Fulmine di penello."

No.	Subject.	Year of Exhibition.
1	Portrait of Father Campanella	1819
2	St. George	1822
3	Vulcan, Venus, and Cupid	
4	Portrait of a Venetian Nobleman	1821
5	Head of a Venetian Senator	

TINTORETTO.
M. 1594.

In the Possession of	Miscellaneous Observations.
His Majesty	Thomas Campanella, a Dominican of great learning, celebrated for his work entitled "Atheismus Triumphatus." fol. 1631—Died in 1639.
Rev. W. H. Carr Lord Eardley Sir A. Hume, Bart. His Majesty	Tintoretto inscribed upon the walls of his painting-room, for a constant memento, "Il disegno di Michel Angelo, e'l colorito di Tiziano."

FRANCESCO MAZZUOLI

N. 1504.

" Soft as Catullus sweet Correggio play'd
With all the magic charms of light and shade;
Though Parma claim it for her rival son,
The praise of sweetest grace by pencil won." HAYLEY.

No.	Subject.	Year of Exhibition.
1	Portrait of Maria Raffalino	1816
2	Holy Family, with St. Elizabeth	
3	Marriage of St. Catherine	1818
4	Vision of St. Jerome	1819
5	Portrait of a Greek Bishop	
6	Do. of a man in a black dress	
7	Do. of a young man	1822

PARMIGIANO.
M. 1540.

In the Possession of	Miscellaneous Observations.
R. P. Knight, Esq.	It was said at Rome, that the soul of Raffaello had passed into the body of Parmigiano. VASARI.
Sir T. Baring, Bart.	From the Borghese Palace.
Mrs. Morland	Lately purchased at his sale by the Rev. W. H. Carr, at the price of 3050 guineas. LIFE OF PARMIGIANO, 8vo. 1823, p. 254, n.
G. Watson Taylor	It was painted for the Raffalino family, and purchased from them, by the late Marquis of Abercorn.
His Majesty	
Do.	
Do.	

PAOLO CAGLIARI

N. 1530.

No.	Subject.	Year of Exhibition.
1	The Shepherds' Offering	1816
2	Our Saviour with his Disciples at Emaus	
3	An Allegory, the Painter between Virtue and Vice	
4	An Allegory, the Painter between Wisdom and Strength	
5	An Allegory	1818
6	The Rape of Europa	
7	A Woman playing on a Lute	1821
8	The Communion of St. Nicholas	1822
9	The Woman taken in Adultery	1823
10	A Cardinal giving his Benediction to a Priest	

VERONESE.

M. 1588.

In the Possession of	Miscellaneous Observations.
Earl of Aberdeen	From the Crozat Collection.
Marquis of Stafford	
T. Hope, Esq.	From the Orleans Gallery.
T. Hope, Esq.	From the Orleans Gallery.
Earl of Darnley	From the Orleans Gallery.
Rev. W. H. Carr	From the Orleans Gallery.
Lord Radstock	
The British Institution	Purchased by them. National
W. Smith, Esq.	
Dulwich College	

GIOVANNI FRANCESCO BARBIERI,
N. 1590.

No.	Subject.	Year of Exhibition.
1	Dead Christ with Angels	1816
2	The Incredulity of St. Thomas	1818
3	Christ betrayed	
4	A Sibyl	1819
5	Head of St. Peter	
6	St. Sebastian	1822
7	The Tribute Money	
8	Mother and Child	
9	Portrait of himself, with a picture of Cupid and a Dog, on the Easel	1821
10	The Assumption of the Virgin	1823

GUERCINO, DA CENTO.
M. 1666.

In the Possession of	Miscellaneous Observations.
Rev. W. H. Carr	From the Borghese Palace, Rome.
T. Hope, Esq.	From the Aldobrandini Palace, Rome.
T. Hope, Esq.	
Earl of Darnley	Malvasia gives a list of his works, from which we collect that he painted 106 altar-pieces for churches, 144 large historical pictures, besides his works in fresco, his numerous Madonnas, portraits and landscapes in private collections. He lived 76 years.
Earl of Darnley	
Earl Spencer	
Earl Spencer	
S. Rogers, Esq.	
His Majesty	
Marquis of Abercorn	

CARLO DOLCI, or N. 1616.

No.	Subject.	Year of Exhibition.
1	Charity	1816
2	Christ bearing his Cross	
3	The Shepherds' Offering	
4	A Magdalene	1821
5	St. John writing his Revelations	
6	St. Matthew writing the Gospel	
7	Virgin and Child	1822
8	Herodias' Daughter with the Head of St. John the Baptist	

GIAMBATTISTA SALVI N. 1605.

1	The Last Supper	1823

CARLINO DELLE MADONNINE.

M. 1686.

In the Possession of	Miscellaneous Observations.
Rev. I. Sanford	"The works of Carlo Dolci are not so much admired for particular beauty of character as for a soft and tranquil expression of devotion in the patient suffering of Christ, the plaintive sorrow of the Mater Dolorosa, or the compunction of a Saint in penitence." —BRYAN.
Sir T. Baring, Bart.	From the Riccardi palace, Florence.
Earl Cowper	
His Majesty	
Sir S. Clarke, Bart.	
The same	
W. Smith, Esq.	
His Majesty	

IL SASSOFERRATO.

M. 1685.

Duke of Bedford	

CARLO
N. 1628.

No.	Subject.	Year of Exhibition.
1	Magdalene with Angels	1822

CIGNANI.
M. 1719.

In the Possession of	Miscellaneous Observations.
Sir Ab. Hume, Bart.	Lanzi considers the cupola at Forli, which occupied him for nearly twenty years, as the grandest picturesque effort of the eighteenth century.

THE ROMAN SCHOOL

OF THE SECOND ÆRA.

"I caratteri distintivi sono—un gusto formato sull' antico; un disegno esatissimo; un espressione erudito; un estro imaginoso, abellito da tutto cio che una calda fantasia puo inventare di piu nobile e di piu patetico."
—PRUNETTI, *Saggio Pittorico.*

The distinguishing characteristics of the Roman School are,—a taste formed upon the study of the antique; a perfect exactness of design; a learned expression; the efforts of an ardent and vigorous conception, embellished by all that a warm imagination can invent of what is most sublime and pathetic.

RAFFAELLO
N. 1482.

—"Invenit Raphaël miracula, summo
Ducta modo, Veneresque habuit quas nemo deinceps."
DU FRESNOY.

No.	Subject.	Year of Exhibition.
1	The Miraculous Draught of Fishes	1816
2	Paul preaching at Athens	
3	Elymas the Sorcerer	
4	The Beautiful Gate of the Temple	1818
5	The giving of the Keys to St. Peter	
6	The Sacrifice at Lystra	
7	The Death of Ananias	
8	St. Catharine	1816
9	Cardinal Bernardo Bibbiena	
10	Virgin, Child, and St. John	
11	Virgin, Child, and St. John	
12	Virgin and Infant	

DA URBINO.

M. 1520.

"See Raffaelle there, his forms celestial trace,
Unrivalled sovereign of the realms of grace."

MASON.

In the Possession of	Miscellaneous Observations.
His Majesty	These seven Cartoons (there were originally twelve) were purchased in Holland by Rubens, for King Charles I. At the dispersion of the Royal Collection, Cromwell detained them. They were then in the old palace of Whitehall. William III. removed them to Hampton Court. The late King first had them placed in the Queen's Palace, Buckingham-house; then taken to Windsor; and lastly, to their former gallery at Hampton Court.
The same	
The same	
The same	
The same	
The same	
Lord Northwick	From the Aldobrandini Palace.
R. P. Knight, Esq.	Bernardo Divizio, Cardinal di Bibbiena, who offered his niece in marriage to Raffaelle, which honour he refused.—DUPPA's Life of Raffaelle, 8vo. 1816.
Sir T. Baring, Bart.	From the Escurial, and the Collection of Sir R. Strange.
E. Bourke, Esq.	
Earl Cowper	

No.	Subject.	Year of Exhibition.
13	The Vision of Ezekiel	
14	Virgin and Infant	
15	Virgin and Infant, with St. John	
16	The Vision of St. Helena	1819

COPIES

From the four celebrated Pictures by Raffaelle in the King of Spain's Collection.

1	Virgin and Child, with St. Jerome	1821
2	Christ bearing his Cross	
3	Holy Family	
4	The Salutation	

POLIDORO CALDARO—
N. 1492.

1	Cupid with Swans	1821
2	Cupid drawing a Net	

In the Possession of	Miscellaneous Observations.
Sir T. Baring, Bart.	From the Orleans Collection: a duplicate of the original, supposed to have been painted in 1520, in the Pitti Palace, at Florence.
Ph. Miles, Esq.	
Lord Garvagh	
Earl of Yarmouth	The outline of Raffaelle, finished by P. Veronese.

Duke of Wellington	Madonna della Pesce.
	Called Il Spasimo.
	Called La Perla.

DA CARAVAGGIO.
M. 1543.

His Majesty	
His Majesty	

BACCIO DELLA PORTA—
N. 1469.

No.	Subject.	Year of Exhibition.
1	Virgin and Child with Angels	1816

GIULIO PIPPI—
N. 1492.

1	Virgin and Child	1816

PERINO DEL VAGA—
N. 1500.

1	Virgin and Child with St. John	1816
2	Holy Family with St. John and his Mother	1822

FRA BARTOLOMEO DI SAN MARCO.

M. 1517.

In the Possession of	Miscellaneous Observations.
Earl Powys	

ROMANO.

M. 1546.

Sir T. Baring, Bart.	From the Collection of the Senator Cambiagio at Genoa.

PIETRO BUONACORSI.

M. 1547.

J. Rawlings, Esq. Sir Thomas Neave, Bart.	He is ranked by Vasari as the greatest designer after M. Angelo, and the partiality of his biographer does not hesitate to pronounce him to have been the most distinguished of the disciples of Raffaelle.—BRYAN.

LAVINIA
N. 1552.

No.	Subject.	Year of Exhibition.
1	St. Sebastian and St. Cecilia	1816

ANDREA
N. 1594.

1	Christ bearing his Cross with St. Veronica	1821

BENVENUTO
N. 1481.

1	Holy Family	1816
2	Vision of St. Augustine	1818
3	Virgin and Child	1822

FONTANA.
M. 1602.

In the Possession of	Miscellaneous Observations.
Rev. I. Sanford	

SACCHI.
M. 1668.

S. Rogers, Esq.	

TISI IL GAROFALO.
M. 1519.

G. Cholmondeley, Esq. Rev. W. H. Carr Earl of Dartmouth	From the Corsini Palace, Rome. National Gallery

GIOVANNI
N. 1422.

No.	Subject.	Year of Exhibition.
1	Virgin, with infant Christ, St. Catherine, St. John, and Joseph.	1821

PIETRO FRANCESCO
N. 1609.

1	The Angel appearing to Hagar in the Desert	1816
2	Landscape, a Reposo	
3	Landscape	
4	St. John preaching	1818
5	The Angel appearing to Hagar	1819
6	Holy Family in a Landscape	1822
7	St. Francis in a Landscape	

BELLINI.

M. 1512.

In the Possession of	Miscellaneous Observations.
Sir A. Hume, Bart.	

MOLA.

M. 1665.

Sir A. Hume, Bart. Right Hon. C. Long Ridley Colborne, Esq. Rev. W. H. Carr, Esq. Earl of Suffolk S. Rogers Lord Holland	From the Orleans Gallery. Medicinal Gallery

CLAUDE GELÉE

N. 1600.

"————Where Claude extends his prospect wide
O'er Rome's Campania to the Tyrrhene tide,
Where towers and temples, mould'ring to decay,
In pearly air, appear to die away,
And the soft distance, melting from the eye,
Dissolves its forms into the azure sky." LANDSCAPE.

No.	Subject.	Year of Exhibition.
1	David encamped at the cave of Adulam	1816
2	A Sea-port	
3	Landscape, with historical Figures	
	Do. with a procession and sacrifice	
4	Landscape, with Figures	
5	Ditto	1818
6	Ditto	
7	The Landing of Æneas	
8	The Worshipping the Molten Calf	
9	The Enchanted Castle	1819
10	The Castle of St. Angelo	
11	Sea-port	
12	Campagna of Rome	
13	Landscape, with Figures	
14	Sea-port, with Buildings and Figures	
15	Landscape, with Cattle fording a River	
16	Ditto, with the Figure of Claude drawing in the foreground	1821
17	Ditto, with a Ferry-boat	

LORAINE.
M. 1682.

In the Possession of	Miscellaneous Observations.
Rev. W. H. Carr	From the Ghigi Palace, Rome.
Sir W. W. Wynne, Bart.	
Earl of Egremont	From the Altieri Palace, Rome.
Ph. J. Miles, Esq.	
Sir G. Beaumont, Bart.	"England has long possessed
W. Smith, Esq.	many of his most perfect
Earl of Carlisle	works; and since the ac-
Ph. J. Miles, Esq.	quisition of his celebrated
Earl Grosvenor	pictures, formerly in the
W. Wells, Esq.	Altieri Palace *, at Rome,
Duke of Bedford	and in the collection of
His Majesty	the Duke de Bouillon, at
Ditto	Paris, it may be con-
Sir E. Harvey	fidently asserted, that we
	possess more of his capital
Sir T. Baring, Bart.	works than the rest of
	Europe."—BRYAN.
Rt. Hon. C. Long	From the collection of Sir
	Joshua Reynolds.
His Majesty	Claude, with a just regard to
Sir T. Baring, Bart.	his fame, determined on a

* In 1798, when the French were in possession of Rome, these two pictures were procured by Mr. Fagan, for 500*l.* English, and re-sold to Mr. Beckford for 5000*l.* which money Fagan lost by the failure of his banker, at Rome. He sold them to Mr. Hart Davis, of Bristol, by whom they were transferred to the present proprietor.

No.	Subject.	Year of Exhibition.
18	Landscape (circular)	1821
19	Landscape, with Mercury and Battus	
20	Do. with Io and the Woodman	
21	Ditto, Story of Narcissus	
22	View near Rome, with part of the Colisæum	1822
23	A Landscape	1823
24	A Sea-port	
25	Landscape, with Figures	

In the Possession of	Miscellaneous Observations.
Marquis of Abercorn W. Wells, Esq. C. H. Tracy, Esq. Sir G. Beaumont, Bart. Earl of Coventry W. J. Denison, Esq. Sir R. Wigram Earl of Egremont	plan, which should make his drawings so many authentic warrants of his genuine pictures. Upon the back of his several designs, he notes their true history, as to the persons and places they were painted for. He is said to have composed no less than six of these books; "Libri di verita." One, "Liber Veritatis," was procured by William, the first Duke of Devonshire, who died in 1707. Two volumes, containing 200 fac-similes, engraved in aquatinta, by Earlom, were published in 1777. In 1823, another volume, or collection, was discovered in Spain, and brought into England. It has found a liberal purchaser in R. P. Knight, Esq. for £1,600. "With regard to aërial landscape, Claude excelled all masters. We are at a loss whether most to admire the simplicity, or the effect of his distances."—GILPIN.

SALVATOR
N. 1615.

" Which savage Rosa dash'd, or learned Poussin drew."
" ——Where great Salvator's mountains rise,
And hide their craggy summits in the skies,
While tow'ring clouds in whirling eddies roll,
And bursting thunders seem to shake the pole."

LANDSCAPE.

No.	Subject.	Year of Exhibition.
1	Landscape, with Tobit and the Angel	1816
2	The Death of Regulus	
3	Landscape, with Mercury and Battus	
4	Jason charming the Dragon	1818
5	Glaucus and Scylla	
6	Mercury and the Woodman	
7	Roman Augurs	1819
8	Pythagoras	
9	Mountainous Landscape and River	
10	Rocky Scene, with Boats and Figures	
11	Pythagoras in the Cave	1822
12	Banditti in a Landscape	
13	A Battle-piece	
14	Head of a Poet	

ROSA.

M. 1673.

"The wildness of Salvator opposes a powerful contrast to the classic regularity of Poussin." FUSELI.

In the Possession of	Miscellaneous Observations.
B. West, Esq.	
Earl of Darnley	From the Colonna Palace, Rome.
Lady Lucas	From the Ghigi Palace, Rome. Ovid Met. l. 2. v. 686. Met. l. 7. v. 155. Met. l. 13. v. 905.
Sir A. Hume, Bart.	
Earl of Derby	
Earl of Darnley	Met. l. 15.
T. Hope, Esq.	The Life and Times of Salvator Rosa. 2 vols. 8vo. 1824.
Earl of Ashburnham	"Claude and Salvator received, or might have received, their ideas from the same archetypes; they were both Italian painters, but Claude studied in the Campagna of Rome, Salvator among the mountains of Calabria." —GILPIN.
H. La Bouchere	
J. Filer, Esq.	
Sir W. W. Wynne, Bart.	

No.	Subject.	Year of Exhibition.
15	Head of a Warrior	
16	Landscape with Cattle and Figures	1821
17	View on the Coast of Italy, with Shipping	

In the Possession of	Miscellaneous Observations.
Sir W. W. Wynne, Bart.	
Rev. J. Sanford	"The chestnut-tree of Calabria is consecrated by adorning the fore-grounds of Salvator Rosa."—GILPIN.
Ditto	

THE FRENCH

AND

SPANISH SCHOOLS OF PAINTING.

" The sage Poussin, with purest fancy fraught,
Pourtray'd the classic scene, as fancy taught;
But nature, jealous of her sacred right,
And piqued that his idolatry should slight
Her glowing graces, and her living air,
To worship marble with a fonder care,
Denied his pencil in its mimic strife
The bloom of beauty, and the warmth of life."

Hayley.

NICHOLAS
N. 1594.

No.	Subject.	Year of Exhibition.
1	The Triumph of David	1816
2	The Plague at Athens	
3	Landscape, with Bacchanals	
4	Theseus lifting up the Stone	
5	Landscape, with Figures	
6	Cephalus and Aurora	
7	Landscape, with Figures	
8	Death of Trancred	
9	Dance of Bacchanals	
10	The Nursing of Jupiter	
11	Moses trampling on the Crown of Pharaoh	1818
12	The Ecstasy of St. Paul	
13	The Woman taken in Adultery	1819

POUSSIN.

M. 1665.

In the Possession of	Miscellaneous Observations.
Dulwich College	Memoirs of the Life of Nicholas Poussin, by M. Graham, 8vo. 1820. One compartment in the Stafford Gallery contains eight Pictures from the Orleans Collection, which immortalise the name of Nicholas Poussin. There are the Seven Sacraments, and repetitions of them likewise at Belvoir Castle.
T. Jones, Esq.	
J. Knight, Esq.	From the Colonna Palace, Rome.
Ditto sold in 1839 for 315£	
Sir W. W. Wynne, Bart.	
J. Knight, Esq.	Ovid Met. l. 7. v. 695.
Sir G. Beaumont, Bart.	N. Poussin is allowed to have been an admirable artist; and the immense price which his pictures produce in every part of Europe, is an incontestable proof of his established merit.—PILKINGTON.
Earl Powlett	
T. Hamlet, Esq. In the National Gallery	
Dulwich College	
William Smith, Esq.	
W. R. Cartwright, Esq.	"No works of any modern

No.	Subject.	Year of Exhibition.
14	Landscape with a Satyr and Nymph	1819
15	Orion	1822
16	Landscape	
17	Landscape, with a Fall of Water, and Sportsmen	
18	Landscape	

In the Possession of	Miscellaneous Observations.
	artist have so much of the air of antique painting as those of N. Poussin. His best performances have a remarkable dryness of manner, which though by no means to be recommended for imitation, yet seems perfectly correspondent with that ancient simplicity that distinguishes his style. Poussin, in the latter part of his life, changed from his dry manner to one much softer and richer, where there is a greater union between the figures and the ground, as in the Seven Sacraments."—Sir Joshua Reynolds.
F. Freeling, Esq. Rev. J. Sanford S. Rogers, Esq. Earl of Mulgrave Marquis of Bute	

GASPAR DUGHET
N. 1613.

No.	Subject.	Year of Exhibition.
1	Landscape	1816
2	Landscape, Storm, with Dido and Æneas	
3	Landscape	
4	Landscape	
5	Landscape, with Figures	
6	Landscape, with Figures	
7	Landscape, with Figures	1818
	Landscape	
8	Landscape, with Figures	
9	Landscape, with a River	1819
10	Landscape, and a Waterfall	
11	Jonas	
12	Landscape	1821
13	Landscape, with Figures	
14	Landscape, with Figures	
15	Landscape, with Figures	
16	View of Rome from Tivoli	1822
17	Landscape, with a Waterfall	
18	The Cascade at Tivoli	
19	The Cascatella at Tivoli	
20	Landscape	
21	Landscape, with a View of the Grotta Ferrata, near Rome	

POUSSIN.

M. 1675.

In the Possession of	Miscellaneous Observations.
G. W. Taylor, Esq.	
Rev. W. H. Carr	From the Falconieri Palace.
Ph. J. Miles, Esq.	From the Colonna Palace, Rome.
Oldfield Bowles, Esq.	
B. West, Esq.	
Right Hon. C. Long	From the Colonna Palace, Rome.
Duke of Bedford	
Duke of Bedford	"Every thing in his works breathes elegance or grandeur. Such are the admirable landscapes by Gaspar, formerly in the Colonna Palace at Rome, several of which have been brought to England."—BRYAN.
Earl of Coventry	
His Majesty	
His Majesty	
His Majesty	
His Majesty	
G. J. Cholmondeley, Esq.	
Rev. W. H. Carr	
Rev. W. H. Carr	From the Corsini Palace, Rome.
M. Zachary, Esq.	
Earl of Dartmouth	
Ph. J. Miles, Esq.	
Ph. J. Miles, Esq.	
G. Townley, Esq.	
W. G. Coesvelt, Esq.	

EUSTACE
N. 1617.

No.	Subject.	Year of Exhibition.
1	Theseus lifting the Stone	1818
2	Alexander and his Physician	

SEBASTIAN
N. 1616.

1	The Return of the Ark	1819

CHARLES
N. 1619.

1	Battle of the Centaurs	1822

LE SUEUR.
M. 1655.

In the Possession of	Miscellaneous Observations.
Sir T. Baring, Bart. Countess de Grey	

BOURDON.
M. 1671.

Sir G. Beaumont	Formerly in the collection of Sir Joshua Reynolds. Now in the National Gallery.

LE BRUN.
M. 1690.

Earl of Darnley	

ANTOINE
N. 1684.

No.	Subject.	Year of Exhibition.
1	A Masquerade Scene	1818
2	A Scene from a French play	

JOSEPH
N. 1712.

1	A View on a River, with Figures	1821

WATTEAU.
M. 1721.

In the Possession of	Miscellaneous Observations.
Prince Regent The same	

VERNET.
M. 1786.

C. H. Tracy, Esq.	

BARTOLOMEO
N. 1613.

No.	Subject.	Year of Exhibition.
1	The Marriage at Cana	1816
2	The Flower Girl	
3	Reposo	
4	Virgin and Child with Angels	
5	The Good Shepherd*	
6	St. John with the Lamb	
7	Portrait of Fosco Neevis	1818
8	Assumption of the Virgin	
9	The Infant Christ appearing to St. Anthony	1819
10	St. Thomas de Villa Nueva distributing his garments to the Poor.	

* The "Pastor Bonus" which was bought of Major the engraver, by the late Duchess of Bridgewater, in 1773, for 400 guineas, and at the sale of her collection, in 1778, was sold for 590 guineas, was copied from this picture by Gremoux, a French painter.

ESTEVAN MURILLO.

M. 1685.

In the Possession of	Miscellaneous Observations.
G. Hibbert, Esq. Dulwich College G. Byng, Esq. Dulwich College Sir S. Clarke Sir S. Clarke G. Watson Taylor	"Few painters have a juster claim to originality of style than Murillo*. It is distinguished by a close and lively imitation of nature. His forms have a national peculiarity of air, habiliment, and countenance. His style may be said to hold a middle rank, between the unpolished naturality of the Flemish, and the graceful and elegant taste of the Italian school."—BRYAN.
Sir T. Baring, Bart.	From the Couvent des Carmes de Chaussés, Colle d'Alcala.
W. R. Cartwright, Esq.	This is a first thought for the celebrated Fresco, in the Convent of Capuchins, at Seville.
Alex. Baring, Esq.	

* "I have seen several portraits by Murillo; they are in general a simple representation of nature, according to truth, without any of those ingenious aids and devices by which modern artists, especially those of England, embellish their characters, and bestow employment and importance upon the idle and insignificant."—

CUMBERLAND *on Spanish Painters*, V. II. p. 127.

In the collection of the late Sir Laurence Dundas, which was dispersed by auction in 1794, was the only known portrait of this great artist painted by himself. It was in a circle surrounded by, and enriched with, the *insignia* of his profession, and the following inscription: "Bartolomæus Murillo seipsum depingens pro filiorum votis ac precibus explendis." It was purchased for 100 guineas.

No.	Subject.	Year of Exhibition.
11	A Holy Family	1819
12	The Shepherds' Offering	
13	Assumption of the Virgin	
14	Joseph presenting the infant Jesus to the Virgin	
15	St. Francis with the infant Jesus	
16	St. Francis at his devotions	1821
17	St. Francis in ecstasy	
18	The Flight into Egypt	
19	The Reposo	
20	The Holy Family	
21	Joseph with the infant Jesus	1822
22	Tobit with the Angel	
23	Abraham and Isaac	
24	The Assumption of the Virgin	
25	A dead Christ	
26	A Beggar Boy	
27	A Magdalene	
28	A Boy with Lemons	
29	A group of Angels	
30	Virgin and Child	
31	A Raree Showman	1823
32	Monks relieving the Poor at the door of a Convent	
33	Virgin and infant Saviour	
34	Holy Family and Angels	

In the Possession of	Miscellaneous Observations.
Admiral E. Harvey	
A. Champernowne, Esq.	
T. Hamlet, Esq.	
Sir Henry Wellesley	
Hon. H. Clive	
M. Zacchary, Esq.	
J. Perkins, Esq.	
Lord Eardley	
Philip J. Miles, Esq.	
Lord Holland	
S. Rogers, Esq.	
W. Cartwright, Esq.	
W. Cartwright, Esq.	
Sir T. Baring, Bart.	
N. Ogle, Esq.	
M. Zacchary, Esq.	National Gallery
W. Cartwright, Esq.	
Earl of Roseberry	
Duke of Bedford	
Duke of Bedford	
T. Sloane Stanley, Esq.	
W. Wells, Esq.	
Colonel Hugh Baillie	
Lionel Harvey, Esq.	Painted on Stone.

DON DIEGO VELASQUEZ

N. 1594.

"Sono Diego Velasquez, Ribera e Morillo—ma quanta differenza frá loro! Che intelligenza et verità nel chiaroscuro non si osserva in Velasquez. Come intese bene l'effetto, che fa l'aria interposta frá gli oggette, per farli comparere distanti gli uni dagli altri!"—MENGS.

No.	Subject.	Year of Exhibition.
1	Figures in a Landscape	1816
2	Figures on Horseback in a Landscape	
3	Portrait of a Cardinal	
4	Conspirators in a Landscape	1818
5	Portrait of Adrian Pulido Pareja, Captain-General of the Spanish Armada	
6	The Prince of the Asturias	
7	The Prince of Asturias on Horseback, attended by the Duke D'Olivarez	1819
8	A Boar Hunt	

DE SILVA.

M. 1660.

"There are (in the Spanish School) Diego Velasquez, Ribera and Morillo. But how great the difference between them! What intelligence and truth of chiaro-scuro are observable in the works of Velasquez! How well did he understand effect, and the art of interposing the air between his figures, so as to create a distance, one from another!"

In the Possession of	Miscellaneous Observations.
E. Bourke, Esq.	Cumberland, in his Anecdotes of Painting in Spain, has given a very interesting account of Velasquez.—V. 2. p. 1—58.
Ditto	
H. Banks, Esq.	By this master, the Portrait of Pope Innocent Pamfili (Doria) now in the Doria Palace in Rome, is perhaps the finest Portrait that was ever painted, for character, colour, and magical execution.——*Reminiscences of Rome, MS. by* R. Duppa, Esq. There is another of great celebrity at Chiswick.
Countess de Grey	
Duke of Bedford	
Sir G. Warrender, Bart.	
Earl Grosvenor	
Sir H. Wellesley, K. B.	

No.	Subject.	Year of Exhibition.
9	A Drummer	1819
10	Don Balthazar Carlos, son of Philip IV. of Spain	1821
11	Portrait of an Ecclesiastic	
12	A Group in a Landscape, with the Portraits of Quevedo, Solis, and other Spanish Painters	1822
13	Equestrian Portrait of Philip IV. of Spain	
14	A Spanish Sportsman	
15	An original Sketch	1823
16	Equestrian Portrait of Don Balthazar, son of Philip IV.	
17	Philip IV. of Spain	

In the Possession of	Miscellaneous Observations.
Honourable H. Clive	
—— Cox, Esq.	
H. Banks, Jun. Esq.	
Hon. Sir H. Wellesley	
Ph. J. Miles, Esq.	
Hon. Sir H. Wellesley	
W. J. Banks, Esq.	Of the great Picture, painted in 1656, of the Infanta Margareta Maria, afterwards Empress, with her suite of Attendants.
Dulwich College	
Lionel Harvey, Esq.	

ALONZO
N. 1600.

No.	Subject.	Year of Exhibition.
1	Sleeping Child	1816

MORALEZ
N. 1509.

1	Christ bearing his Cross	1819
2	Christ bound to the Column	1823

CANO.
M. 1676.

In the Possession of	Miscellaneous Observations.
Henry Banks, Esq.	"Alonzo Cano is said to have been the Michael Angelo of Spain, and to have excelled equally in painting, sculpture, and architecture."——CUMBERLAND'S Lives of Spanish Painters, vol. ii. p. 72.

EL DIVINO.
M. 1590.

Sir T. Baring, Bart. W. J. Banks, Esq.	CUMBERLAND, vol. i. p. 74.—From the Calonne collection. The same subject is an altar-piece exquisitely beautiful, at Magdalen College, Oxford, which has been engraved by J. R. Sherwin.

BARTOLOMÉ
N. 1552.

No.	Subject.	Year of Exhibition.
1	A Family-piece, representing Monsieur Verbeist, the Lady Cortez, and their Children	1822

JOSEF DE RIBERA,
N. 1589.

1	Head of a Saint	1822

GONZALES.
M. 1611.

In the Possession of	Miscellaneous Observations.
Lord Radstock	CUMBERLAND, vol. i. p. 153.

IL SPAGNOLETTO.
M. 1656.

Earl of Mulgrave	For a very interesting account of this artist, see CUMBERLAND, vol. i. p. 197—217.

THE FLEMISH

AND

DUTCH SCHOOLS OF PAINTING.

" Next *Rubens* came, and catch'd, in colours bright,
The flick'ring flashes of celestial light;
Dipp'd his bold pencil in the rainbow's dye,
And fix'd the transient radiance of the sky."
..... " Where *Rembrandt* through some darken'd room
Spreads his soft tints, and animates the gloom."
..... " The ivied cottage of *Ostade*,
Waterloe's copse, or *Rysdael*'s low cascade."

Landscape, by R. P. KNIGHT, *Esq.*

" Let not the pedantry of taste despise
The humbler beauties of Batavian skies;
Though painting *there* no epic wreath requires,
Nor feels—nor feigns to feel—poetic fires;
Content on boors and burgomasters still,
At wakes or weddings to display her skill.
Though fancy, too, each towering flight deterr'd,
Degenerates *there*, a tame domestic bird—
Yet truth is *there*, and nature, while we trace
Her coarser character, and common face,
Avows her image mask'd on every part,
And, by her sanction, consecrates the art."

SHEE's *Elements of Art*, c. iii. v. 345.

ALBERT
N. 1471.

No.	Subject.	Year of Exhibition.
1	A Man's Portrait	1822

HANS
N. 1498.

1	Portrait of Frobenius, Printer to Erasmus	1819
2	Portrait of a Man	1822
3	Portrait of Erasmus	

DURER.

M. 1528.

In the Possession of	Miscellaneous Observations.
His Majesty	

HOLBEIN.

M. 1554.

His Majesty	A present from Villiers, Duke of Buckingham, to King Charles I.
Earl of Egremont His Majesty	This is one of several authenticated repetitions. But the original picture (in small), sent by Erasmus to Sir T. More, to introduce Holbein to the royal favour, is now at Greystoke Castle, Cumberland, having been in the collection of T. Earl of Arundel.

QUINTIN

N. 1460.

No.	Subject.	Year of Exhibition.
1	The Misers	1822
2	The unjust Steward	

MARTIN

N. 1520.

1	Portrait of a Man	1819

MATSYS.

M. 1529.

In the Possession of	Miscellaneous Observations.
His Majesty Lord Eardley	

DE VOS.

M. 1604.

Marquis of Stafford	

No.	Subject.	Year of Exhibition.
1	An Allegory	1815
2	Landscape, sunset	
3	A triumphal Procession	
4	The Doctors of the Church	
5	The Brazen Serpent	
6	Landscape, Harvest-scene, with a Rainbow	
7	Landscape	
8	Candlelight	
9	Earth and Water, an Allegory of Plenty	
10	Small Landscape	
11	Bacchanalians	
12	The Watering-place	
13	Landscape	
14	Moonlight	
15	The Elevation of the Cross	
16	An Allegory of War and Peace	
17	Conversion of St. Paul	
18	G. Villiers, Duke of Buckingham, on Horseback, with allegorical Figures	

"One may justly call him 'The Popular Painter.' He wanted that majesty and grace which confine the works of the greatest masters to the fewest admirers."—H. WALPOLE.

"Rubens is not one of those regular and timid composers who escape censure and deserve no praise. He produces no faultless monsters; his works abound with defects as well as beauties, and are liable, by their daring eccentricities, to provoke much criticism. But they have, nevertheless, that peculiar property, always the com-

PAUL RUBENS.

M. 1640.

In the Possession of	Miscellaneous Observations.
A. Champernowne, Esq. Right Hon. C. Long Earl of Darnley Sir W. W. Wynne, Bart. J. Graves, Esq.	
A. Champernowne, Esq. Sir G. Beaumont, Bart. C. Duncombe, Esq.	
Earl of Mulgrave Lady Stuart Duke of Marlborough Duchess Dowager of Buccleugh Marquis Camden Earl of Mulgrave Jer. Harman, Esq. Marquis of Stafford R. Hart Davis, Esq.	
Earl of Jersey	

panion of true genius,—that which seizes on the spectator, commands attention, and enforces admiration in spite of all their faults."—OPIE'S *Fourth Lecture.*

"The works of Rubens (*at Blenheim*) are in greater excellence and profusion than in any other collection in England." "Rubens' Family consists of three figures as large as life. I should not scruple my suffrage in ranking *this* as the first family picture in England."—GILPIN.

No.	Subject.	Year of Exhibition.
19	Portrait of Archduke Albert	1815
20	St. Amand receiving St. Bavo into his Abbey	
21	A Triumph	
22	Landscape, sunset	
23	A Procession	
24	Landscape, with Cattle and Figures	
25	Assumption of the Virgin	1818
26	Portrait of Thomas, Earl of Arundel	
27	Woman taken in Adultery	
28	Raising the Cross	
29	Study of Blacks' Heads	
30	Market-people	
31	Battle of Maxentius	
32	A Lioness	
33	Market-people	
34	Landscape in a Storm	1819
35	Landscape	
36	The Death of Abel	
37	Landscape, with Market-people	
38	A Farmyard, with Cattle and Figures. The Effect of Snow	
39	View of the Escurial	
40	Dido and Æneas	
41	The Roman Charity	
42	The Archduke Albert on Horseback	1821
43	The Discovery of Calisto	
44	The Triumph of Henry IV.	

In the Possession of	Miscellaneous Observations.
Earl of Upper Ossory	
Rev. W. H. Carr	
Earl of Liverpool	
Sir W. W. Wynne	
A. Champernowne, Esq.	
Lord G. Cavendish	
Prince Regent	
Earl of Warwick	
J. P. Miles, Esq.	
J. T. Butt, Esq.	
Earl of Derby	
Alex. Baring, Esq.	
Viscount Ranelagh	
G. Watson Taylor	
A. Baring, Esq.	
T. Hope, Esq.	"Pinxit et quæ pingi non possunt, tonitrua, fulgetra, fulguraque."—PLINY.
Earl of Carlisle	
Duke of Bedford	
His Majesty	
His Majesty	
Rev. Edw. Balme	
G. Hibbert, Esq.	A Sketch. Æneid, l. iv.
G. Watson Taylor	
His Majesty	View of Antwerp in the back-ground.
Earl of Derby	Met. l. ii. v. 400, taken from Titian in the Stafford Gallery.
G. W. Taylor, Esq.	A Study for the large Picture.

No.	Subject.	Year of Exhibition.
45	Head of a Child	1821
46	A Larder, with Figures and dead Game	
47	Peace and War	1822
48	Archduke Ferdinand of Austria commanding at the Battle of Nordlingen	
49	Thomyris, Queen of the Massagetæ, ordering the Head of Cyrus to be dipped in blood	
50	A Study of Lions' Heads	
51	Diana returning from the Chase	
52	Portrait of Archduke Albert	
53	St. Martin dividing his Cloak	
54	The Infant *Cardinal* Ferdinand of Austria	
55	Portrait of Titian's Mistress	
56	Equestrian Portrait of Philip IV.	1823
57	Martyrdom of St. Stephen	
58	The Salutation	
59	Hippolytus thrown from his Car	
60	Juno transferring the Eyes of Argus to the Peacock's Tail	
61	The Meeting of the three Ferdinands under the Walls of Nordlingen	

In the Possession of	Miscellaneous Observations.
G. W. Taylor, Esq.	
Duchess of Dorset Marquis of Bute	An Allegory.
His Majesty	
Earl of Darnley	Herodotus, l. i. c. 214.
Duke of Bedford Sir S. Clarke, Bart.	
Earl Spencer	Archduke of Austria, Governor of the Low Countries, ob. 1621.
His Majesty Earl Spencer	In 1598 he renounced the "Purple," and married Elizabeth, daughter of Philip II. of Spain, with whom he had the Low Countries in dower.
W. Cartwright, Esq. His Majesty H. R. H. Prince Leopold Sir Ab. Hume, Bart. Duke of Bedford	
T. Gent, Esq.	Met. l. i. v. 720. "Excipit hos; volucrisque Saturnia pennis "Collocat, et gemmis caudam stellantibus implet."
Sir Ab. Hume, Bart.	A Sketch.

No.	Subject.	Year of Exhibition.
62	Landscape, with Figures	1823
63	St. Francis, with the infant Saviour and St. John	
64	The Chariot of Apollo	

In the Possession of	Miscellaneous Observations.
Sir G. Beaumont, Bart.	
Sir Alex. Crichton Earl of Mulgrave	A Design for a Ceiling. Met. l. ii. v. 105.

SIR ANTHONY
N. 1599.

No.	Subject.	Year of Exhibition.
1	Equestrian Portrait of King Charles the First	1815
2	Lady and Child	
3	Portrait of Gaspar Gevartius	
4	Portrait of the Abbé Scalier	
5	Portraits of Lords Bernard, and Esmé Stuart	
6	Horses of Achilles	
7	Portrait of the Duchess of Savoy	
8	St. Sebastian	
9	Portrait of George, Marquis of Huntley	
10	Lady Shirley	
11	Algernon, Earl of Northumberland, and the Lady Ann Cecil, his wife	
12	Portrait of William Bradford, Earl of Newport, and George, Lord Goring	
13	Portrait of Mrs. Kirke, bed-chamber woman to Henrietta Maria	

VANDYCK.
M. 1641.

In the Possession of	Miscellaneous Observations.
Duke of Marlborough	
Sir Ab. Hume, Bart.	
J. J. Angerstein, Esq.	An eminent scholar and critic, born at Antwerp, in 1593
Sir T. Baring, Bart.	From the Calonne Collection.
Earl of Darnley	Sons of Esmé, Duke of Lennox. Lord Bernard was created Earl of Lichfield in 1644; slain at the battle of Towton, near Chester, in 1645.—CLARENDON.
Right Hon. C. Long	
Earl of Aberdeen	
Earl of Mulgrave	
Duke of Bedford	
Earl of Egremont	Teresia, wife of Sir Robert Shirley, ambassador to the court of Persia. She is represented in an oriental costume
Earl of Egremont	Lord Orford (Anecdotes of Painting) speaks of the finest of Vandyck's portraits, particularly the Clarendon and Pembroke Collections. "It is at Lord Pembroke's, at Wilton, that Vandyck is upon his throne." But it is no less singular, that no mention is made by him of the "Beauties" at Petworth.
Earl of Egremont	
Baroness Lucas	

No.	Subject.	Year of Exhibition
14	Portrait of Anne, Countess of Bedford	1815
15	The Assumption of the Virgin	
16	Dædalus and Icarus	
17	Portrait of Henry Percy, Earl of Northumberland	
18	Thomas Wentworth, Earl of Strafford, and his Secretary Sir T. Maynwaring	
19	William Villiers, Lord Viscount Grandison	
20	Rachel, Countess of Southampton	
21	Bishop of Trieste	1818
22	His own Portrait in the character of Paris	
23	Portrait of Charles the First in his robes	1819
24	Portrait of a Man	
25	Portrait of Albertus Miræus	
26	Head of King Charles the First. The full-face, the three-quarter face, and the profile, in one picture	1821
27	Charles the Second, Æt. 11, with the Princesses Elizabeth, Mary, and Ann, who is supporting the infant James the Second	

In the Possession of	Miscellaneous Observations.
Duke of Bedford T. Hope, Esq. J. Knight, Esq.	Met. l. 8. v. 202.
Earl of Egremont	
Earl Fitzwilliam	
Duke of Grafton Baroness Lucas Sir A. Hume, Bart.	
Earl of Yarmouth	
His Majesty W. R. Cartwright, Esq.	Whole length.
Duke of Bedford	Aubert le Mire was almoner and librarian to Albert, Archduke of Austria. He died at Antwerp, in 1640.
W. Wells, Esq.	This picture was sent to Rome, as a model for Bernini.
	"Charles, to late times, to be transmitted fair, Assigned his figure to Bernini's care."—POPE.
His Majesty	It is asserted that the original picture and bust were destroyed in the fire at Whitehall Palace, in 1697. The

No.	Subject.	Year of Exhibition.
28	Henry Lord Percy, of Alnwick, second son of the Earl of Northumberland, ob. s. p. 1659	1821
29	Portrait of a Prince of Carignan	
30	Portrait of Prince Charles, James Duke of York, and the Princess Mary, children of Charles the First	
31	Portrait of the Marquis of Spinola	
32	Portrait of Mrs. Porter	
33	Portrait of Le Clerc	
34	Simon de Vos	1822
35	The Wife of Simon de Vos	
36	A Study of a Horse	
37	Charity	1823

In the Possession of	Miscellaneous Observations.
	print was taken from a copy by Lely.—GRANGER.
Earl of Egremont	
His Majesty	Thomas de Savoye, Prince de Carignan, Generalissimo of the armies of Savoy, France, and Italy, ob. 1650.
His Majesty	
Lord Radstock	General of the Spanish forces in the Low Countries, 1630.
Earl of Egremont	Wife of Endymion Porter, Gentleman of the Bed-chamber to King Charles the First.
Sir A. Hume, Bart.	From the Balbi Palace, at Genoa.
G. Watson Taylor, Esq.	Born at Antwerp, in 1603.
G. Watson Taylor, Esq.	He was a painter of talent,
Sir A. Hume, Bart.	and excelled in History,
Earl of Lonsdale	Portraits, and Hunting.

MICHEL JANSEN
N. 1568.

No.	Subject.	Year of Exhibition.
1	Portrait of Henry Wriothesley, Earl of Southampton	1815

FRANCIS
N. 1579.

1	Study of Dogs' Heads	1818
2	A Lion attacking a Wild Boar	1819
3	A Boar Hunt	
4	A Horse devoured by Wolves	
5	Fighting Cocks	
6	The Lion and the Mouse	1821
7	Fruit, Dead Birds, and a Cat	

JACOB
N. 1594.

1	A Woman, with a Parrot	1815
2	A Lawyer, with his Clients	1823

MIREVELT.

M. 1641.

In the Possession of	Miscellaneous Observations.
Duke of Bedford	"He was invited to England by Charles the First, but did not come. He was a most able imitator of Cornelius Jansen and Vandyck."—DESCHAMPS.

SNYDERS.

M. 1657.

Sir A. Hume, Bart. Hon. H. Clive Duke of Wellington Ditto Hon. H. Clive R. Frankland, Esq. Jer. Harman, Esq.	

JORDAENS.

M. 1678.

Earl of Darnley W. Smith, Esq.	His colouring is scarcely inferior to that of his master, Rubens.

REMBRANDT

N. 1606.

"Through the room,
Taught light to counterfeit a gloom."—LANDSCAPE.

No.	Subject.	Year of Exhibition.
1	A Girl looking from a Window	1815
2	Landscape	
3	Landscape, with Tobit and the Angel	
4	An Old Woman reading	
5	Portrait of a Man, with a Hawk	
6	Head of a Rabbi	
7	Portrait of Himself	
8	Anslo and his Wife	
9	The Wise Men's Offering	
10	Head of an Old Man	
11	Head of a Rabbi	
12	Head of a Girl	
13	Portrait of a Lady, with a Fan	
14	The Windmill	
15	The Tribute-Money	
16	Portrait of Peter Cornelius Vanhooft*	
17	The Cradle	
18	Adoration of the Shepherds	
19	Portrait of Marshal Turenne, on Horseback	
20	The Jew Bride	1818
21	An Old Woman	
22	The Good Samaritan	

* Vanhooft was a celebrated Flemish Historian and Poet. He has been compared by his countrymen to Homer and Tacitus. His histories of "The Low Countries, and of Henry IV." are held in high estimation. He died in 1647.

VAN RHYN.

M. 1674.

"It is better to say *nothing*, than *little*, on the wide range of Rubens, and the miracles of Rembrandt."—FUSELI'S LAST LECTURE.

In the Possession of	Miscellaneous Observations.
Dulwich College J. Knight, Esq. Rev. W. H. Carr. Duch. Dow. of Buccleugh Earl Grosvenor G. Hayter, Esq. Earl of Ilchester Earl of Ashburnham The Prince Regent Ridley Colborne, Esq. Sir G. Beaumont, Bart. Rev. W. H. Carr Earl Grosvenor W. Smith, Esq. Sir S. Clarke Sir A. Hume, Bart. R. P. Knight, Esq. J. J. Angerstein, Esq.	"Rembrandt pursued his art with incredible industry during the whole course of his life. His genuine pictures are very numerous. His etchings are no less esteemed. The best collection of them ever made in England, was that by Arthur Pond, which was sold after his death, in 1760, for £544 12*s.* 6*d.*; but the largest was that of Monsieur Amadée de Burgy, at the Hague, which was publicly sold in 1755, and contained 257 Portraits, 161 Histories, 155 Figures, 85 Landscapes, consisting in the whole of 655 Prints, with their variations."—ROGERS.
Earl Cowper Earl of Mulgrave Lord C. Townshend Earl of Yarmouth	Daulby's Catalogue of the Works of Rembrandt.

No.	Subject.	Year of Exhibition.
23	Head of a Warrior	1818
24	Head of a Girl	
25	Head of a Jew Rabbi	
26	Head of an Old Woman	
27	Bloody Garment brought to Jacob	
28	Christ in the Storm	
29	The Sacrifice of Gideon	1819
30	Portraits of a Ship-Builder and his Wife	
31	Standard-bearer, being a Portrait of Himself	
32	Portrait of his Wife	
33	Dead Peacocks	
34	Belshazzar's Feast	1821
35	Portrait of the Connétable Bourbon	
36	Head of a Female, known as Rembrandt's Cook	
37	Head of David	
38	Landscape, with Cattle and Figures	
39	Head of an Old Man	
40	Portrait of a Lady	
41	Portrait of a Female	1822
42	Landscape	
43	Portrait of a Man	
44	His own Portrait	
45	The same	
46	The Crucifixion	1823
47	A Man's Head	

In the Possession of	Miscellaneous Observations.
G. Hibbert, Esq.	
The same	
Earl of Derby	
Sir A. Hume, Bart.	
Earl of Derby	
H. Hope, Esq.	
Sir A. Lechmere, Bart.	
Prince Regent	
Sir S. Clarke	
Ditto	"She was a pretty Peasant Girl, whom he married for love in early life. He delighted to paint her Portrait; and she was his only model whenever he attempted to give his idea of female beauty."—ROGERS.
W. R. Cartwright, Esq.	
Earl of Derby	
Lord Radstock	Painted from a Sketch belonging to the Montmorency Family.
Ditto	
Earl Howe	
Lord Radstock	
Sir M. W. Ridley, Bart.	
Earl of Egremont	
His Majesty	
Sir A. Hume, Bart.	
G. J. Cholmondeley, Esq.	
His Majesty	
Lord Eardley	
Sir G. Beaumont, Bart.	
R. H. the Duke of York	

No.	Subject.	Year of Exhibition.
1	Cattle at a Fountain	1815
2	Landscape, Evening, with Peasants travelling	
3	Mountainous Landscape, with Cattle and Figures	
4	View near Rome, with Cattle and Figures	1818
5	Mountainous Landscape	
6	Mountainous Landscape, with a Waterfall and Figures	
7	Landscape, with Cattle and Figures	
8	Landscape, with Cattle and Figures	1819
9	Landscape, with Cattle	
10	Landscape, with Cattle	
11	Banditti attacking a Caravan	
12	Landscape, with Cattle and Figures	
13	Cattle and Figures passing a River	1822
14	Cattle and Figures passing a River	
15	Landscape, with Cattle and Figures	
16	Landscape, with Ruins	1823
17	Ruins of an Aqueduct	
18	Landscape and Figures	

BERGHEM.
M. 1683.

In the Possession of	Miscellaneous Observations.
Dulwich College	
W. Smith, Esq.	
Viscount Palmerston	
Prince Regent	
Prince Regent	
G. Hibbert, Esq.	
Duke of Bedford	
W. Wells, Esq.	
G. Hibbert, Esq.	
Sir H. Smyth, Bart.	
Earl of Derby	
M. Zachary, Esq.	
Ridley Colborne, Esq.	
Ridley Colborne, Esq.	
Marquis of Bute	
Sir S. Clarke, Bart.	
Sir S. Clarke, Bart.	
Lord Braybroke	

JACOB GERRITZE
N. 1606.

No.	Subject.	Year of Exhibition.
1	Fishing under the Ice	1815
2	Small Landscape, with Cattle and Figures	
3	Small Landscape, with Cattle and Figures	
4	Cattle, with Travellers and Shepherds	
5	View of Dort	
6	Landscape, with Figures and Cattle passing a Bridge	
7	Landscape, Evening, with Travellers	
8	Landscape, with Figures	
9	River View, with Passage-boats	
10	River View, with a Raft	
11	View of Dort	
12	Landscape and Cattle	
13	View on a River, with Cattle	
14	View of Nimeguen	1818
15	Cattle-piece	
16	Cavalry Horse, with an Officer	
17	Landscape, with Figures going to Market	
18	View on a River in Holland	
19	A Herdsman, with Cattle	1819
20	A River View, with a Passage-boat	
21	Cattle in a Landscape	
22	Mountainous Landscape	
23	A River View, with Cattle	
24	Group of Cattle	
25	Group of Cattle	

CÜYP, or KÜYP.
M. 1664.

In the Possession of	Miscellaneous Observations.
Duke of Bedford Earl of Carlisle Earl of Carlisle Earl of Carlisle Sir Ab. Hume, Bart. J. Knight, Esq. W. Smith, Esq. Earl of Ashburnham Earl of Carlisle Lady Stuart Lady Stuart C. Oldfield Bowles, Esq. Marquis of Bute Duke of Bedford Marquis of Bute Duke of Wellington	"His pictures frequently represent the borders of the Maes river, with shepherds and herdsmen attending their cattle. These subjects he has treated with an enchanting simplicity, that may be truly said to be peculiar to him. No painter has surpassed him in the purity of his aërial tints."—BRYAN. The finest pictures of Cüyp are in England, and in the greatest number.
G. Hibbert, Esq. Duke of Bedford Marquis of Bute Prince Regent Jer. Harman, Esq. Marquis of Bute Viscount Ranelagh W. Wells, Esq. G. W. Taylor, Esq.	

No.	Subject.	Year of Exhibition.
26	Group of Cattle in a Landscape	1819
27	A River, with Boats	
28	River View, with a Castle	1821
29	Cattle and Figures on the Banks of a River	
30	Interior of a Smith's Shop, with a Man eating Muscles	
31	Landscape, with a gray Horse, and an Encampment in the back-ground	
32	Landscape, with Cattle and Figures	
33	Landscape, with Horses and Figures	
34	Landscape, with Horses and Figures	
35	Sea View by Moonlight	
36	A Shepherd, with Cattle on the Banks of a River	1822
37	Small Landscape	
38	Sheep in a Landscape	1823
39	Landscape, with Cattle	
40	Cattle on the Banks of a River	

In the Possession of	Miscellaneous Observations.
A. Baring, Esq.	
Earl of Ashburnham	
Right Hon. R. Peel	
Rob. Stone, Esq.	
C. H. Tracy, Esq.	
His Majesty	
Jos. Burchard, Esq.	
Earl of Carlisle	
Earl of Carlisle	
C. H. Tracy, Esq.	
C. H. Tracy, Esq.	
Sir Ab. Hume, Bart.	
Colonel Hugh Baillie	
Thomas Tomkinson, Esq.	
Earl Howe	

No.	Subject.	Year of Exhibition.
1	Landscape, and Cattle	1818
2	Landscape, and Cattle	1819
3	Landscape, with Cattle passing a river	1821
4	Cattle and Meadows	
5	Landscape, with Figures and Cattle	
6	Landscape, with Figures and Cattle	
7	Landscape, with Cattle passing a river	1822
8	An interior, with Figures at Cards	
9	Figures and Cattle	1823

DU JARDYN.
M. 1678.

In the Possession of	Miscellaneous Observations.
Sir Simon Clarke, Bart. H. P. Hope, Esq. Jos. Burchard, Esq. Jos. Burchard, Esq. W. Wells, Esq. W. Wells, Esq. C. H. Tracy, Esq. W. Wells, Esq. Sir Claude Scott, Bart.	Paul Potter, Albert Küyp, and Karel du Jardyn, were those of the Flemish School who approached nearest to each other in point of excellence.

JAN

N. 1636.

No.	Subject.	Year of Exhibition.
1	A Woman opening Oysters	1815
2	The Schoolmaster	
3	The Village Politicians	
4	A sick Lady	1818
5	Group of Villagers with fighting Cocks	
6	The Schoolmaster	
7	A Flemish Entertainment	
8	A Flemish Feast	
9	A Merry-making	
10	Exterior, with Figures	1819
11	Portraits of the Painter and his Family. The Effects of Intemperance	
12	The Music-master	
13	A Dutch Fair	
14	The Schoolmaster	
15	A Dutch Marriage	
16	The Effects of Intemperance	1822
17	A Merry-making	
18	A Merry-making	
19	The Prodigal Son	
20	A Lady at her Harpsichord	1823

STEEN.

M. 1689.

In the Possession of	Miscellaneous Observations.
H. Hope, Esq. Marquis Camden Hon. A. Phipps Duke of Wellington Marquis of Bute G. Cholmondeley, Esq. H. Hope, Esq. Earl of Lonsdale H. Hope, Esq. Sir S. Clarke, Bart. G. Watson Taylor, Esq. A. Baring, Esq. Earl of Mulgrave A. Baring, Esq. Earl of Carlisle Duke of Wellington Duke of Wellington Duke of Wellington G. W. Taylor, Esq. Rt. H. Rob. Peel	The figure with the red cap, is the portrait of F. Mieris, the painter. "Perhaps no painter of his country has equalled him in the air of truth and nature which he gave to the expression and character of his figures. The works of Jan Steen were at first little known or valued, excepting in Holland. But now they are generally held in high estimation, and admitted into the choicest collections."—BRYAN.

ABRAHAM VAN
N. 1607.

No.	Subject.	Year of Exhibition.
1	The Consecration of a Bishop	1823

PAUL
N. 1625.

1	Landscape, with a Woman milking a Cow in the Foreground	1815
2	Cattle in a Landscape	
3	Landscape in a Storm	
4	A Stable, with Horses	
5	Cattle in a Landscape	1818
6	Sportsmen at the Door of an Inn	1819
7	A Farm-house	
8	Cattle, with a Cow drinking	1821
9	Cattle in a Landscape	1822

DIEPENBECK.

M. 1675.

In the Possession of	Miscellaneous Observations.
G. W. Taylor, Esq.	

POTTER.

M. 1654.

The Prince Regent Duke of Bedford H. Hope, Esq. H. Hope, Esq. G. W. Taylor, Esq. Prince Regent Jer. Harman, Esq. Lord Radstock W. Wells, Esq.	"Ce savant peintre fût du petit nombre de ces hommes dont les impressions naturelles ne puivent jamais être gâtées par celles d'autrui. La nature fût son guide, son seul et unique maître." De Saint-Germain.

JAN LE
N. 1636.

No.	Subject.	Year of Exhibition.
1	A musical Party	1822

ADAM
N. 1621.

1	Landscape, with Cattle and Figures	1821
2	View on a River	1822
3	Sportsmen in a Landscape	
4	Landscape, with Cattle and Figures	1823

ADRIAN VANDER
N. 1659.

1	A Magdalene in a Landscape	1815
2	The Incredulity of St. Thomas	1818
3	Christ and Woman at the Well	1821
4	His own Portrait	1822

DUC.
M. 1670.

In the Possession of	Miscellaneous Observations.
Duke of Wellington	He was an able pupil of Paul Potter

PYNAKER.
M. 1673.

Marquis of Bute Marquis of Lansdowne C. H. Tracy, Esq. J. S. Wortley, Esq.	

WERF, CHEVALIER.
M. 1722.

H. Hope, Esq. H. Hope, Esq. Earl of Derby G. W. Taylor, Esq.	"His pictures are most highly valued on the Continent. Some of them have been sold for 8000 and 12,000 livres, (500*l.*)"—*Guide des Amateurs de Tableaux.*

G.

N. 1608.

No.	Subject.	Year of Exhibition.
1	A Lady reading a Letter	1815
2	The same subject	
3	The Music-master	1819

VAN

1	A Dutch Servant-girl	1819

ADRIAN

N. 1611.

1	His own Portrait	1821

TERBURGH.
M. 1681.

In the Possession of	Miscellaneous Observations.
Prince Regent G. Hibbert, Esq. Alexander Baring, Esq.	

HARP.

Earl of Mulgrave	"Although the works of this estimable painter are so generally known and admired, he has escaped the notice of every writer on art."—BRYAN.

HANNEMAN.
M. 1680.

G. W. Taylor, Esq.	"He was a native of the Hague, and a very successful imitator of the works of Vandyck. He remained in England sixteen years."—H. WALPOLE.

FERDINAND
N. 1611.

No.	Subject.	Year of Exhibition.
1	Portrait of a Youth	1821

ARNOLD VAN MAES,
N. 1620.

1	A Woman scraping Carrots	1821
2	A Woman listening	
3	The same subject	1822
4	A Woman selling Milk	

BOL.

M. 1681.

In the Possession of	Miscellaneous Observations.
Earl of Carlisle	Some of his best portraits may be mistaken for those of Rembrandt.

or MAAS.

M. 16—

Right Hon. Sir C. Long Duke of Wellington His Majesty Duke of Wellington	

GERARD
N. 1613.

No.	Subject.	Year of Exhibition.
1	A Woman with a Rabbit	1815
2	A Poulterer's Shop	1818
3	A Saint at his Devotions	1819
4	A Lady playing on a Virginal	1821

JAN VAN BOCKHERST,
N. 1610.

1	Portraits of the Painter and his Wife	1822

PLATZER.

1	Death of Cleopatra	1819
2	Defeat of Marc Antony	

DOUW.

M. 1674.

In the Possession of	Miscellaneous Observations.
H. P. Hope, Esq. W. Beckford, Esq. Alexander Baring, Esq. W. Wells, Esq.	In the Electoral Gallery at Dusseldorff (now removed to Munich), is an apartment solely dedicated to receive the works of Gerard Douw. Eckel Gallerie Electorale de Dusseldorff, Fol. 1778. In the Musée Napoleon there were seventeen pictures by this master, and among them that of the "Dropsical Woman," so much admired.

LANG JAN.

M. 1678.

Viscount Sydney	

Duke of Wellington Duke of Wellington	

LUDOLF

N. 1631.

No.	Subject.	Year of Exhibition.
1	Men of War	1813
2	The Embarkation of Van Tromp	1821
3	A brisk Gale	
4	A Sea Storm	

GABRIEL

N. 1615.

1	A Man writing a Letter	1815
2	A Lady reading a Letter	
3	The Corset rouge	
4	The Corset bleu	
5	A Lady at her Toilette	1818
6	A Woman with Oysters	1819
7	A Man playing on a Violoncello	1821
8	The Jealous Husband	1822
9	A Gentleman and Lady in Conversation	1823

BACKHUYSEN.

M. 1709.

In the Possession of	Miscellaneous Observations.
Lady Stuart Duke of Wellington Peter Rainier, Esq. C. H. Tracy, Esq.	"Aucun peintre n'a surpassé Backhuysen, dans la limpidité de l'eau, sa transparence, et son agitation, ni rendu avec pinceau plus flou, le ton et l'espace des zones aériennes."—De Saint Germain.

METZU.

M. 1658.

H. P. Hope, Esq. Ditto Sir S. Clarke, Bart. G. Hibbert, Esq. William Smith, Esq. Rev. W. Long H. P. Hope, Esq. His Majesty Rt. Hon. R. Peel	Terburgh and Metzu most successfully imitated the manner of Gerard Douw, and Mieris. Their works have been not unfrequently taken for those of each other.

ADRIAN VAN OSTADE.

N. 1610. M. 1685.

No.	Subject.	Year of Exhibition.
1	Interior, with Men smoking	1815
2	Interior, domestic Scene	
3	Village Ball	
4	An Interior	
5	An Interior	
6	Boors regaling	
7	Exterior of a Cottage	
8	A Merry-making	1818
9	A Merry-making	
10	Card-players	
11	A Dutch School	
12	A Dutch Boor reading	
13	Interior of a Dutch Farm-house	1819
14	Dutch Courtship	
15	An Inn-door	
16	Figures at Bowls	

ISAAC OSTADE.

17	A Traveller at a Cottage-door	1821
18	A Female sewing	
19	Sportsmen and Figures at an Inn-door	
20	The Chemist in his Laboratory	
21	The Schoolmaster	1822
22	Boors at Backgammon	
23	A Physician in his Study	
24	An Interior, with Figures	
25	A Cottage Scene, with Figures smoking	1823
26	Merry-making, an Exterior	
27	Interior, with Figures dancing	

ISAAC VAN OSTADE.

N. 1617. M.

In the Possession of	Miscellaneous Observations.
J. Graves, Esq.	
Prince Regent	
J. Dent, Esq.	
Jer. Harman, Esq.	
J. F. Tuffen, Esq.	
Sir A. Hume, Bart.	
H. Hope, Esq.	
Lord C. Townshend	
Duke of Wellington	
Ridley Colborne, Esq.	
J. T. Ball, Esq.	
F. Freeling, Esq.	
Alex. Baring, Esq.	
W. Wells, Esq.	
Alex. Baring, Esq.	
G. Hibbert, Esq.	
W. Wells, Esq.	
Earl Howe	
C. H. Tracy, Esq.	
Joseph Burchard, Esq.	
Marquis of Bute	
Marquis of Bute	
C. H. Tracy, Esq.	
C. H. Tracy, Esq.	
Thomas Pares, Esq.	
T. Tomkisson, Esq.	Figures by Du Sart.
Earl of Lonsdale	

FRANC
N. 1584.

No.	Subject.	Year of Exhibition.
1	Van Goyen the Painter, with his Wife and Child	1823
2	A Man playing on a Violin	

ADAM
N. 1584.

1	Tobit with the Angel	1819

HALS.

M. 1666.

In the Possession of	Miscellaneous Observations.
G. W. Taylor, Esq. Lord Braybroke	Hals has been considered as the rival of Vandyck, in his portraits, and with a just pretension.

ELSHEIMER.

M. 1626.

G. W. Taylor, Esq.	"Elsheimer established himself at Rome, where he was imprisoned for debt, and died in consequence of vexation. His pictures produced high prices after his death."—BRYAN.

No.	Subject.	Year of Exhibition.
1	View on a River in Holland	1818
2	Moonlight	
3	An Effect of Sunshine	
4	Moonlight	
5	Frost-piece, with Skaiting	1819
6	Landscape, with a View of the House of the Painter	1821
7	Frost-piece	
8	Moonlight	
9	Moonlight	
10	Landscape, Figures by Cuyp	
11	Frost-piece	

VANDER NEER.

M. 1683.

In the Possession of	Miscellaneous Observations.
Hon. Gen. Phipps Ridley Colborne, Esq. Hon. Aug. Phipps Ridley Colborne, Esq. Marquis of Bute Sir Claude Scott, Bart. W. Wells, Esq. Jos. Burchard, Esq. Lord Radstock The same The same	

No.	Subject.	Year of Exhibition.
1	A Horse Fair	1815
2	Landscape, with Horses and Figures	
3	Landscape, with Horses and Figures, and a Farrier's Shop	
4	A Battle	
5	Landscape, with Cattle and Horses	
6	A hawking Party	
7	Sea-shore, with Horses and Figures	1818
8	Landscape, with Figures hawking	
9	Sea-shore, with Boats	
10	Stable, with Horses and Figures	
11	Stable, with Horses and Figures	
12	A March, with Baggage Waggons	1819
13	A Horse Fair	
14	A hawking Party	
15	La Blanchisseuse	
16	The Door of an Alehouse, with Figures going a hawking	
17	View on the Banks of a River, with Travellers	
18	Sea-shore, with Horses and Figures	
19	A gray Horse drinking	1821
20	A Camp-scene, with Horses and Figures	
21	Landscape, with Figures	1822

WOUVERMANS.

M. 1668.

In the Possession of	Miscellaneous Observations.
G. Hibbert, Esq. H. P. Hope, Esq. Earl of Harrington Lord Dundas Dulwich College C. Duncombe, Esq.	"His touch, though firm, is exquisite; and though his pictures have the appearance of the most precious finishing, he must have painted with extraordinary facility, as few artists have left behind them such a number, or such a variety, of interesting productions." —Bryant.
Lord C. Townshend	From the King of Spain's Collection. This is said to have been the last picture painted by the master.
Prince Regent G. W. Taylor, Esq. W. Smith, Esq. G. J. Cholmondeley, Esq. Alex. Baring, Esq. Prince Regent H. Hope, Esq. A. Baring, Esq.	Figures by Wynants.
Sir H. Smyth, Bart.	
Duke of Bedford	
C. H. Tracy, Esq. Earl Howe	
Right Hon. R. Peel Viscount Curzon	

No.	Subject.	Year of Exhibition.
22	An Inn-door, with Horses and Figures	1822
23	A Road Scene, with Figures	
24	A Landscape, with Figures	
25	A Landscape, with Travellers	
26	A Farrier's Shop, with Horses and Figures	1823
27	A Party going to the Chase	
28	March of an Army	
29	Banks of a River, with Horses and Figures	

In the Possession of	Miscellaneous Observations.
Ridley Colborne, Esq.	
Countess de Grey	
Countess de Grey	
Right Hon. R. Peel	
Earl of Lonsdale	
Earl of Liverpool	
Earl of Liverpool	
Earl of Lonsdale	

WILLIAM VANDERVELDE.

N. 1610. M. 1693.

No.	Subject.	Year of Exhibition.
1	A Gale, with a Yacht firing a Salute	1815
2	Ships at Anchor	
3	A brisk Gale, with Men of War	
4	Dutch Coast, Man of War under sail	
5	A Sea-piece	
6	A Sea Calm, with Boats	1818
7	Cattle and Figures in a Landscape	
8	Sea-piece	
9	Sea-piece	
10	Sea-piece	
11	Sea-piece	
12	A Sea Calm	1819
13	A Sea Calm	
14	The Hay-field	
15	A Sea Calm	
16	Landscape, with Figures	1821
17	A Sea Calm	1822
18	Landscape, with Cattle	
19	Landscape, with Figures	
20	Landscape, with Cattle and Figures	
21	Sea Shore, with Fishing-boats	
22	Castle of Lazenenburg	
23	Landscape, with Cattle and Figures	
24	Mercury and Battus	
25	View, with Men of War on the Coast of Holland	
26	A Sea Storm	
27	A Sea Shore	

ADRIAN VANDERVELDE.

N. 1639. M. 1672.

In the Possession of	Miscellaneous Observations.
Jerem. Harman, Esq.	"The palm is not less disputed with Raffaelle for history, than with Vandervelde for sea-pieces." — H. WALPOLE.
Lady Stuart	
W. Smith, Esq.	
Lady Stuart	
John Knight, Esq.	
Lord C. Townshend	
Sir S. Clarke	
H. Hope, Esq.	
Duchess of Buccleugh	
Duchess of Buccleugh	
H. Hope, Esq.	
Prince Regent	
A. Baring, Esq.	
A. Baring, Esq.	
Sir Edm. Harvey	
G. W. Taylor, Esq.	Figures by Vandervelde, Landscape by Ruysdael.
G. W. Taylor, Esq.	
Earl of Coventry	With Ruysdael.
C. H. Tracy, Esq.	Figures by Wynants, Landscape by Hobbima.
Earl of Egremont	
Viscount Curzon	
Lord Radstock	With Vander Heyden.
Jos. Burchard, Esq.	A. Vandervelde, jun.
Sir Claude Scott, Bart.	
W. Wells, Esq.	
Marquis Cholmondeley	
His Majesty	

No.	Subject.	Year of Exhibition.
28	A brisk Gale	1822
29	A Sea Storm	
30	A Calm, with Men of War at Anchor	1823
31	Cattle and Figures	
32	A Gale on the Coast of Holland	
33	A Gale on the Coast of Holland, with a Man of War in the distance	

In the Possession of	Miscellaneous Observations.
Lord Radstock	
G. J. Cholmondeley, Esq.	
Jos. Burchard, Esq.	
Jos. Burchard, Esq.	A. Vandervelde, jun.
Right Hon. Rob. Peel	
A. Holdsworth, Esq.	

DAVID TENIERS (the old).

N. 1582. M. 1649.

No.	Subject.	Year of Exhibition.
1	Dutch Boors smoking	1815
2	A Village Feast	
3	A Village Feast	
4	A Village Feast	
5	The Incantation	
6	Temptation of St. Anthony	
7	Figures Dancing	
8	A Village Feast	1818
9	A Merry-making	
10	Corps de Garde	
11	Backgammon Players	
12	Dutch Boors	
13	The Bonnet rouge	
14	A Lady, with a black Servant	
15	Village Feast	
16	A musical Party	
17	A Flemish Wake	
18	The Connoisseur	
19	A Dutch Peasant in a Landscape	
20	A Flemish Chimney-sweeper	1819
21	A small Landscape	
22	A Card Party	
23	The Misers	
24	A Corps de Garde	
25	Interior of a Guard-room	1821
26	Interior of the Emperor Leopold's Gallery	

DAVID TENIERS (the young).

N. 1610. M. 1694.

In the Possession of	Miscellaneous Observations.
Jos. Harman, Esq.	
Earl of Ashburnham	
Duke of Bedford	
P. Metcalfe, Esq.	
Marquis of Thomond	
P. Metcalfe, Esq.	
Lord De Dunstanville	
Duke of Wellington	
Prince Regent	Painted on the lid of his harpsichord, which was an imperfect instrument. He observed, that though he could not make it a *good*, he had made it a *valuable* one.
H. Hope, Esq.	
H. Hope, Esq.	
Right Hon. C. Long	
Lord C. Townshend	
Earl of Mulgrave	
G. Watson Taylor, Esq.	
Right Hon. C. Long	
Rob. Walpole, Esq.	
Lord C. Townshend	A Pasticcio.
F. Freeling, Esq.	
F. Freeling, Esq.	
Earl of Mulgrave	
Marquis of Bute	
Right Hon. C. Long	
Earl of Ashburnham	
Earl of Ashburnham	
Lord Eardley	

No.	Subject.	Year of Exhibition.
27	A Village Feast	1821
to	The five Senses—Seeing, Tasting, Hearing, Feeling, Smelling	
33	A Flemish Courtship	
34	The four Seasons	
to		
38	Landscape, Cottage, and Figures	
39	Landscape, with Figures	
40	Landscape, with Figures	
41	A Merry-making	
42	Playing at Bowls	
43	Farm-house and Merry-making	1822
44	Interior, with Figures at Cards	
45	Interior of a Gallery, with Pictures	
46	His own Portrait	
47	Portrait of his Wife	
48	The Plundering of a Farm-house	
49	Landscape, with Cattle and Figures	
50	Boors smoking	1823
51	Boors smoking	
52	Boors at Cards	
53	The Vintage	
54	Interior of a Farm-house	
55	A Village Feast	

In the Possession of	Miscellaneous Observations.
Alex. Baring, Esq.	
C. H. Tracy, Esq.	
Right Hon. R. Peel	
G. Watson Taylor, Esq.	
G. Townley, Esq.	
G. W. Taylor, Esq.	
G. W. Taylor, Esq.	
His Majesty	
Earl of Ashburnham	
C. H. Tracy, Esq.	
W. Wells, Esq.	
Lord Eardley	
Earl of Coventry	
Earl of Coventry	
Marquis of Bute	
Earl of Coventry	
R. H. Duke of York	
M. Zacchary, Esq.	
Earl of Lonsdale	
Viscount Melbourne	
R. H. the Vice-Chancellor	
Earl of Lonsdale	

JOHN
N. 1600.

No.	Subject.	Year of Exhibition.
1	Landscape, with Figures	1822
2	Landscape, with Figures	
3	Landscape, with Cattle	

GODFREY
N. 1643.

No.	Subject.	Year of Exhibition.
1	A Girl threading a Needle	1818
2	A Candlelight	
3	A Musical Party	1822
4	Moliere	1823

WYNANTS.

M. 1670.

In the Possession of	Miscellaneous Observations.
Earl of Egremont Earl of Egremont Rt. Hon. R. Peel	

SCHALKEN.

M. 1706.

In the Possession of	Miscellaneous Observations.
Earl of Yarmouth Lord C. Townshend C. H. Tracy, Esq. G. W. Taylor, Esq.	"To give the most natural effect to his candlelight pieces, he is said to have adopted the following system: he placed the object he intended to paint, and a candle, in a dark room; and looking through a small aperture, painted by daylight what he saw in the dark chamber."—BRYAN.

JOHN
N. 1650.

No.	Subject.	Year of Exhibition.
1	Dead Birds	1821

MINDERHOUT
N. 1611.

1	A Water-Mill	1815
2	A Forest Scene	
3	Landscape, with Figures	1818
4	Landscape, with a Water-Mill	
5	Landscape	
6	Forest Scenery, with Cattle and Figures	1819
7	A Landscape	
8	Forest Scenery	1821
9	Landscape	1822
10	Road Scene, with Figures, by Lingelback	
11	Landscape, with Cattle and Figures, by Vandervelde	

FŸT.
M.

In the Possession of	Miscellaneous Observations.
G. W. Taylor, Esq.	

HOBBIMA.
M. 1662.

Viscount Palmerston John Dent, Esq. G. W. Taylor, Esq. W. Smith, Esq. C. Duncumbe, Esq. Marquis of Bute W. Wells, Esq. C. H. Tracy, Esq. Earl Howe Lord Radstock Earl of Egremont	"The pictures of Hobbima were for a long time unnoticed and neglected, while those of Breughel and Savary were bought at high prices; but such has been the improvement in our taste, that they are now among the most coveted and highly esteemed productions of the Dutch school."—BRYAN.

JOHN AND

N. 1610. M. 1650.

No.	Subject.	Year of Exhibition.
1	View of the Lake of Bolseno, with a Waterfall	1815
2	View of the Lake of Bolseno, with a Waterfall and Landscape *	
3	Landscape	
4	Landscape	
5	Landscape in Italy	
6	Landscape, with Philip baptizing the Eunuch	1818
7	Landscape, with Figures	
8	Landscape, with Figures	
9	Landscape, with Figures	1819
10	View in Italy	1821
11	View in Italy, with Figures	
12	View in Italy, with Figures travelling	1822
13	Landscape, and Figures	
14	Landscape, with Travellers	1823
15	Landscape, with Sportsmen	

* This picture came out of the collection of Sir L. Dundas, in 1794, when it was sold for 504*l.* It was originally purchased of the Clifford family, of Amsterdam, for whom it was painted.

ANDREW BOTH.

N. —— M. 1645.

In the Possession of	Miscellaneous Observations.
Mrs. Arnold Lord Dundas Lady Stuart Lady Stuart Duke of Bedford Prince Regent Lord De Dunstanville Lord De Dunstanville Bishop of Durham M. Zacchary, Esq. Mrs. E. Coxe A. Baring, Esq. T. Tompkinson, Esq. Jos. Burchard, Esq. Earl Harcourt	"The works of these excellent artists had reached a distinction even in Italy that secured to them both fortune and fame, when an accident cut asunder the tie by which they were united, and deprived the world of the combination of their powers. While they resided at Venice, returning home from an entertainment, Andrew unfortunately fell into one of the canals, and was drowned."—BRYAN.

PETER DE
N. 1643.

No.	Subject.	Year of Exhibition.
1	Inside of a Church	1815
2	An Interior	
3	A Conversation	1818
4	An Interior, with Figures smoking	1821
5	A Musical Party	1822
6	A Lady at her Toilet	

ARY DE
N. 1641.

1	A Soldier	1819
2	Portrait of a Man	

GHISELS.

1	Dead Birds	1813

HOOGE.

In the Possession of	Miscellaneous Observations.
Earl of Mulgrave Earl of Mulgrave H. P. Hope, Esq. Marquis of Bute Duke of Wellington Duke of Wellington	

VOYS.

M. ——.

Earl of Carlisle Marquis of Stafford	"The pictures of this master are extremely scarce, as, with great talents, he painted very few."--Bryan.

H. P. Hope, Esq.	

JOHN BAPTIST
N. 1621.

No.	Subject.	Year of Exhibition.
1	A Dead Stag	1815
2	A Dead Hare	
3	Dead Game	1821

ANTHONY PALAMEDES
N. 1604.

1	A Musical Party	1818

BARTHOLOMEW BRUNBERG,
N. 1620.

1	Virgin and Child, with Angels	1816

WEENINT.
M. 1660.

In the Possession of	Miscellaneous Observations.
H. Hope, Esq. Ditto Philip J. Miles, Esq.	

(STAEVERTS.)
M. 1680.

Earl of Yarmouth	

called FRA. BARTOLOMEO.
M. 1660.

Earl Powis	"There is an elevated style in the arrangement of his works, and he seems to have exhaled the taste of Italy with the atmosphere he breathed. There is nothing of the characteristic vulgarity of his country." —BRYAN.

PETER MOLYN
N. 1637.

No.	Subject.	Year of Exhibition.
1	The Burning of the Fleet in the River Medway	1821

DAVID DE KONING,
N. 1636.

1	View in Holland	1819
2	View in North Holland	1821

JACOB
N. 1695.

1	Interior of a Church	1818
2	Ditto	1821
3	Ditto	1822

CAVALIERE TEMPESTA.

M. 1701.

In the Possession of	Miscellaneous Observations.
Duke of Wellington	

or KONENCK.

M. 1687.

G. Cholmondeley, Esq. Earl Grosvenor	

DE WITT.

M. 174 .

Duchess of Buccleugh Hon. Gen. Phipps R. H. the Duke of York	

JOHN VANDER

N. 1637.

No.	Subject.	Year of Exhibition.
1	View of a Town in Holland	1815
2	View of a Town in Holland	1818
3	View of a Town in Holland	1821
4	View of the Castle of Lazenbourg	
5	View in Holland	1822

BARTHOLOMEW

N. 1613.

1	The Arrest of the Pensionary De Witt	1819
2	Portraits	1823

HEYDEN.

M. 1712.

In the Possession of	Miscellaneous Observations.
H. P. Hope, Esq. Duke of Wellington Earl of Coventry Lord Radstock Duke of Wellington	Figures by Vandervelde.

VANDER HELST.

M. 1670.

H. Hope, Esq. J. Stuart Wortley, Esq.	The Vandyck of Holland.

CONSTANTINE
N. 1670.

No.	Subject.	Year of Exhibition.
1	Girl making Lace	1818

GASPARD
N. 1639.

1	A Lady at her Toilet	1819

NETSCHER.
M. 1722.

In the Possession of	Miscellaneous Observations.
Earl of Yarmouth	

NETSCHER.
M. 1684.

Duke of Wellington	"He particularly excelled in painting white silk satin, ermine, &c. which are represented with a fidelity approaching to illusion."—BRYAN.

JACOB
N. 1636.

"Nature here
Has with her living colours formed a scene
Which Ruysdaal best might rival."—MASON.

No.	Subject.	Year of Exhibition.
1	The Castle of Bentheim	1815
2	A View in Holland	1818
3	A small Landscape	
4	Ditto	
5	Ditto	
6	Ditto	
7	View on the Coast of Scheveling	1819
8	Landscape, with Wood-cutters	
9	Landscape, with Cattle and Figures	
10	Landscape, with a Waterfall	
11	Landscape, and Waterfall	1821
12	Ruysdaal's Gate	
13	Woody Landscape, with Buildings	
14	A Lime-kiln	
15	River View, with a Figure fishing	1822
16	Landscape, with a Mill	
17	A Waterfall	
18	Ditto	
19	A small Landscape	

ADRIAN VANDER
N. 1631.

1	Calm, with Boats and Figures	1821
2	View on the Dutch Coast	
3	A Sea Piece	1822
4	Sea View, with Boats and Figures	

RUYSDAAL.

M. 1681.

In the Possession of	Miscellaneous Observations.
W. Smith, Esq.	
G. J. Cholmondeley, Esq.	
F. Freeling, Esq.	
G. W. Taylor, Esq.	
The same	
The same	
Earl of Carlisle	
G. W. Taylor, Esq.	
Earl of Mulgrave	With A. Vandervelde.
Marquis of Bath	
G. W. Taylor, Esq.	
Lord Radstock	
P. Ranier, Esq.	
Earl Howe	
G. W. Tracy, Esq.	
His Majesty	
J. W. Russel, Esq.	
Sir R. Wigram, Bart.	
F. Freeling, Esq.	

CABEL.

M. 1695.

His Royal Highness the Duke of York	
J. Sarjent, Esq.	
Duke of Bedford	
Lord Dundas	

No.	Subject.	Year of Exhibition.
1	The young Gamblers	1818
2	Italian Peasants	1819
3	The same Subject, a Family	1822

FRANCIS

N. 1689.

1	A Man's Head	1815
2	A Man eating Shrimps	
3	Portrait of a Lady	
4	An old Woman reading	1818
5	Interior, with a Soldier drinking	1819
6	Portrait of Himself	

NAIN.

In the Possession of	Miscellaneous Observations.
Prince Regent Earl of Carlisle Earl of Egremont	He was a pupil of Michel Angelo Caravaggio, whose manner he imbibed, with a richness of colour peculiar to himself.

MIERIS.

M. 17—.

Lord De Dunstanville H. Hope, Esq. Lord De Dunstanville W. Smith, Esq. Duke of Wellington W. Wells, Esq.	

ADRIAN
N. 1608.

No.	Subject.	Year of Exhibition.
1	Landscape, with Figures at Bowls	1818
2	Boors smoking	
3	A Dutch Surgeon	1819
4	The Wise Man's Offering	1822

WILLIAM
N. 1662.

1	A Fisherman, and a Woman with Poultry	1815
2	The Showman	

BRAUWER.
M. 1640.

In the Possession of	Miscellaneous Observations.
G. Hibbert, Esq. Duke of Wellington W. Wells, Esq. Sir H. Wellesley	He was a pupil of Franc Hals, and was much encouraged by Rubens.

MIERIS.
M. 1747.

J. Dent, Esq. J. F. Tuffen, Esq.	

JOHN VAN
N. 1682.

No.	Subject.	Year of Exhibition.
1	Flowers in a Vase	1815
2	Fruit	
3	Fruit	
4	Flowers	
5	Flowers	1818
6	Fruit	

SIMON

1	A Sea-shore, with Boats	1819

HUYSOM.

M. 1749.

In the Possession of	Miscellaneous Observations.
H. P. Hope, Esq. H. P. Hope, Esq. J. Thompson, Esq. J. Thompson, Esq. G. W. Taylor, Esq. G. W. Taylor, Esq.	

DE VLIEGER.

G. W. Taylor, Esq.	

THE

BRITISH SCHOOL OF PAINTING.

" Da Vinci thus the light of Science sought,
And art reviving kindled as he wrought;
Thus Buonaroti rear'd his lofty name,
And great Urbino brighten'd into fame;
Rubens, array'd in learning's lustre, shone,
And triumph'd on his allegoric throne.
Thus graced with all that liberal studies yield,
To form the powers of Genius for the field,
Accomplish'd Reynolds claims the Muse's praise,
And shines in illustration of her lays.
O! proudly gifted 'mongst the graphic train,
With equal skill to practise and explain;
With all the traits of truth and taste to charm,
Pure from the pen, as from the pencil warm;
To grasp once more the wreath of ancient days,
And to the Painter's add the Scholar's praise!"

Shee's *Elements of Art*, c. iv. v. 208.

" I am no prophet, nor yet the son of a prophet; but in considering the necessary concatenations of causes and effects, and in judging by some few visible links in the chain, I feel assured, that if ever the true taste of the Ancients revives in full vigour and purity, it will be, *in* England."

Richardson's *Theory of Painting*, 8vo. 1719.

SIR JOSHUA
First President of the
N. 1723.

These Pictures were exhibited

"SUCCEDET FAMÀ VINUSQUE PER ORA FERETUR."

PORTRAITS.

No.	Names.	Date.
1	His Majesty George III.	1781
2	Mrs. Siddons, as the Tragic Muse	1784
3	Lord Richard Cavendish	
4	The late Earl Camden	1764
5	The Hon. Mrs. Stanhope	1787
6	A Chinese Boy	
7	Dr. Thomas Newton, bishop of Bristol	1775
8	The late Sir William Chambers	1780
9	Lady Melbourne and Child	
10	Viscountess St. Asaph and her Son	1787
11	Miss Price	1770
12	Lady Boringdon	1773
13	Master Bunbury	
14	Lady Lucas, and Lady Grantham	
15	The Marchioness of Tavistock	1767
16	Mrs. Baldwyn	
17	The late Lady Carysfort	
18	The late Marquis of Lansdowne, Lord Ashburton, and Colonel Barré	1790
19	Garrick, between Tragedy and Comedy	1762
20	Lady Carnarvon and Son	
21	The Countess of Harcourt	

REYNOLDS,
Royal Academy.
M. 1792.
in 1813 and 1823.

PORTRAITS.

Proprietors when exhibited.	Miscellaneous Observations.
Royal Academy	
Wm. Smith, Esq.	From the Calonne Collection.
Duke of Devonshire	The best accounts of his pictures, with the names of the original purchasers, and the prices paid for them, are given in Malone's Life of Sir Joshua Reynolds, v. i. p. 62—70; and Northcote's, v. ii. p. 355. More than 300 prints have been taken from his works by different engravers. The complete Works of Sir J. Reynolds, engraved by W. S. Reynolds, fol. 1820.—LIFE OF SIR J. REYNOLDS, BY J. NORTHCOTE, R. A. 2 vols. 8vo.
Marquis Camden	
Marchioness of Thomond	
Duke of Dorset	
Archbishop of Canterbury	
Royal Academy	
Viscount Melbourne	
Earl of Ashburnham	
Mrs. Price	
Lord Boringdon	
Col. Bunbury	
Lady Lucas	
Duke of Bedford	
Richard Westall, Esq.	
Earl of Carysfort	
Sir T. Baring, Bart.	
J. T. Angerstein, Esq.	Not included in the sale of the Angerstein Collection, in 1824.
Earl of Carnarvon	
Earl of Harcourt	

No.	Names.	Date.
22	Lady G. Cavendish	1783
23	Captain Hamilton	
24	Miss Bowles, afterwards Mrs. Palmer	1798
25	Mrs. Hartley and Child	1773
26	The Duke of Orleans	1785
27	Miss F. Cholmondeley	
28	Mrs. Mary Hale in a Character, from the Allegro	1789
29	Lord Sidney and Col. Ackland, in a landscape, as archers	
30	Duchess of Gloucester and Child	1761
31	Mrs. Long	
32	Sir Joshua Reynolds and Mr. Jervis, who painted the window	1785
33	Master J. Crewe, in the Character of Henry VIII.	1776
34	Sir Joshua Reynolds	1780
35	The Duke of Gloucester	
36	Samuel Dyer, Esq.	1773
37	Lady Harrington	
38	Lady Hamilton	
39	Mr. Tomkins	1791
40	A Gentleman	
41	Mrs. Rainsforth	
42	Earl of Moira	
43	Mr. Chauncy	
44	Lord Henry, and Lady Charlotte Spencer	1789
45	The Prince Regent	
46	Lady C. Spencer	
47	The Honourable Peniston Lambe and Brothers, sons of Lord Melbourne	1791

Proprietors when exhibited.	Miscellaneous Observations.
Lord G. Cavendish Marquis of Abercorn	
C. O. Bowles, Esq. Earl of Carysfort The Prince Regent G. J. Cholmondeley, Esq.	1823.
Earl of Harewood	
Earl of Carnarvon Lady Waldegrave Right Hon. C. Long	
Marchioness of Thomond	Sir Joshua painted his own portrait in different attitudes and dresses, and at different periods of his life, thirteen times; all of which portraits are extant.—MALONE'S LIFE OF SIR J. REYNOLDS, p. 77.
Lord Crewe Royal Academy Princess Sophia of Gloucester Sir Ridley Colborne, Bt. Countess of Harrington	
Marchioness of Thomond Thomas Tomkins, Esq. Lord Dundas Marchioness of Thomond The Duke of York —— Cartar, Esq.	But Northcote says that "they were so numerous as to bid defiance to enumeration." These are all from his own pencil, with the exception of one by C. G. Stuart, an American, one by Zoffanij, and a third by Breda, a Swedish painter.—LIFE OF SIR J. REYNOLDS, v. ii. p. 355, 8vo.
Duke of Marlborough Viscount Melbourne Lord Charles Spencer	
Viscount Melbourne	1823.

No.	Names.	Date.
48	Laurence Sterne	1768
49	Lord Rodney	1781
50	The late Mrs. Sheridan, as St. Cecilia	
51	The Princess Sophia of Gloucester	
52	Mrs. Abingdon	
53	Samuel Whitbread, Esq.	
54	Earl of Carlisle	
55	Lord Rodney	1789
56	Lady Beaumont	
57	Sir George Beaumont	
58	Her Majesty Queen Charlotte	1781
59	Lord Viscount Keppel	1759
60	Sir Abraham Hume	
61	Lady Amelia Hume	
62	Philip Yorke, second Earl of Hardwick	
63	Mrs. Hartley, as a Madonna	
64	The late Mr. Whitbread	
65	Dr. Charles Burney, sen.	
66	Mr. Baretti	
67	Count La Lippe	
68	Lady Ann Fitzpatrick	
69	Lord Boringdon and his Sister	1781
70	Frederic, Duke of York	1789
71	Marquis of Granby	1760
72	A Lady and Child	
73	Lady Gertrude Fitzpatrick	1782
74	Francis, Marquis of Tavistock	1767
75	Lord Amherst	1762
76	Samuel Johnson	
77	Oliver Goldsmith	
78	Kitty Fisher, as Cleopatra	1759
79	Sir Charles Davers	

Proprietors when exhibited.	Miscellaneous Observations.
Earl of Ossory	1823.
Marchioness of Thomond	
Rt. Hon. R. B. Sheridan	
The Duke of Gloster	
Lord Boringdon	
S. Whitbread, Esq.	
Earl of Carlisle	
The Prince Regent	
Sir G. Beaumont, Bart.	
Ditto	
Royal Academy	
Prince Regent	
Sir Ab. Hume, Bart.	
Ditto	
Earl of Hardwick	
Earl Grosvenor	
S. Whitbread, Esq.	
Mrs. Piozzi	
Ditto	
Prince Regent	
Earl of Ossory	
Lord Boringdon	
Prince Regent	
Ditto	
Mr. Bucknall	
Earl of Ossory	
Duke of Marlborough	
Lord Amherst	
Mrs. Piozzi	
Ditto	
Lord Boringdon	
Ditto	

No.	Names.	Date.
80	Admiral Boscawen	1757
81	Omai, a native of Ulietta	1776
82	Viscount Morpeth	1787
83	A Lady and Child	
84	Lord Dunmore	
85	Rt. Hon. W. Wyndham	1788
86	A Black Servant of Sir Joshua Reynolds	
87	Portrait of Himself, when young	
88	Lady Bagot	
89	The Primate Robinson	
90	Mrs. Gwyn, in a Turkish dress	
91	Mrs. Twiss	
92	The Duchess of Brunswick	
93	The Countess of Euston, Countess of Waldegrave, and Lady Horatio Seymour, daughters of James, Earl of Waldegrave	
94	The Duchess of Gloucester	
95	The late Duke of Orleans	
96	Portrait of Himself	
97	General Tarleton	
98	Miss Gwatkin	
99	Elizabeth, Countess Harcourt, with the late and present Earls Harcourt	
100	Mrs. Montagu	
101	The Duke of Hamilton	
102	Warren Hastings, Esq.	
103	The late G. Colman, Esq.	
104	Mrs. Robinson	
105	W. Beckford, Esq.	
106	Head of a Black	
107	The first Portrait of Himself	
108	The last Do.	

Proprietors when exhibited.	Miscellaneous Observations.
Viscount Falmouth J. W. Steers, Esq. Earl of Carlisle Marchioness of Thomond Ditto	
—— Cholmondeley, Esq. Sir G. Beaumont, Bart. Marchioness of Thomond Lord Bagot Christ Ch. Coll. Oxon. Mrs. Gwyn Mr. Reynolds H. R. H. Prince Leopold	1823.
Earl of Waldegrave Earl Harcourt Sir T. Baring, Bart. Sir T. Lawrence J. Fielder, Esq. E. L. Gwatkin, Esq.	Painted for the late Lord Orford
Earl Harcourt M. Montagu, Esq. W. Beckford, Esq. G. W. Taylor, Esq.	
General Phipps W. Beckford, Esq. Sir G. Beaumont, Bart.	
E. L. Gwatkin, Esq. Ditto	

No.	Names.	Date.
109	The late Lady C. Pelham Clinton	1823
110	The Countess of Bute	
111	John, Earl of Bute	
112	Dr. Markham, archbishop of York	
113	Countess of Harewood, and Child	
114	Shepherds, portraits of Sir Joshua and Mr. Jarvis, who stained the west window at New College, Oxon	1782
115	Lady Hamilton	
116	Miss Lister, sister of Lord Ribblesdale	
117	Portrait	
118	Madame Scheindelin	
119	Female Portrait	
120	Hon. Miss Tollemache, in the Character of Miranda	
121	Thais	
122	Colonel Dow	
123	Captain Colman	
124	James Macpherson, Esq.	
125	Dr. Samuel Johnson	
126	Of Himself	
127	Oliver Goldsmith	
128	Lady Louisa Manners	
129	Lady Jane Halliday	
130	Edmund Burke	
131	W. Burke, Esq.	
132	Francis Ashton, Esq.	
133	Joseph Sharpe, Esq.	
134	Children with a Dog	
135	Lady Smith and Children	
136	Mrs. Abington	

Proprietors when exhibited.	Miscellaneous Observations.
Viscount Folkstone	
Ditto	
Marquis of Bute	
Christ Ch. Coll. Oxon.	
Earl of Harewood	
Marchioness of Thomond	
Earl of Lauderdale	
T. L. Parker, Esq.	Exhibited in 1817.
Mrs. Lawrence	
Duchess of Dorset	
Earl of Dysart	
Ditto	
Earl of Egremont	Author of the History of Hindostan.
H. Bone, Esq.	
Earl of Egremont	
Duchess of Dorset	
Ditto	
Ditto	Painted for Mr. Thrale.
Ditto	
Earl of Dysart	
R. Sharpe, Esq.	Painted for Mr. Thrale.
General Cuppage	
T. J. Mathias, Esq.	
Earl of Egremont	
Sir H. Smith, Bart.	
Duchess of Dorset	

HISTORICAL
Exhibited

No.	Subject.	Date.
1	Death of Cardinal Beaufort	
2	The Death of Dido	1781
3	Count Ugolino and his Children in the Dungeon	1773
4	Infant Samuel	1783
5	King Lear	1783
6	Cymon and Iphigenia	1797
7	St. John, a Design for the West Window of the Chapel in New Col. Oxford	1779
8	St. John in the Wilderness	1784
9	A Study for Ugolino	1772
10	Virgin and Child	1791

SUBJECTS.
in 1813.

Proprietors when exhibited.	Miscellaneous Observations.
Earl of Egremont	1823. 2d Exhibition.
Marchioness of Thomond	From the Shakspeare Gallery.
Duke of Dorset	Dante. Inferno, canto xxxiii. Exhibited again in 1823.
Right Hon. Chas. Long	From the Shakspeare Gallery.
Marchioness of Thomond	Not stained in glass.
The same	
Sir G. Beaumont	
Earl of Egremont	

OTHER
Exhibited

No.	Subject.	Date.
1	Piping Boy	
2	Sleeping Girl	
3	Boy, with Cabbage-nets	1790
4	The Fortune-teller	1784
5	Children in the Wood	1772
6	Girl with Grapes	
7	The Captive	
8	An old Man's Head	
9	Venus and Cupid	1785
10	Infant Jupiter	1774
11	A Girl leaning on a Pedestal	1785
12	A Girl drawing	
13	Girl and Kitten	1787
14	Studious Boy	1784
15	Robinetta	1787
16	Study of a Child	
17	Cupid and Psyche (Miss Greville and her Brother)	1789
18	Puck, from Midsummer Night's Dream	1789
19	Shepherd and Shepherdesses	1780
20	Temperance	1780
21	Fortitude	1782
22	Charity	1781
23	Faith	1782
24	Hope	1783
25	Justice	1782
26	Prudence	1782
27	Shepherd's Boy	1780
28	Young Shepherdess in a Landscape	

SUBJECTS.
in 1813.

Proprietors when exhibited.	Miscellaneous Observations.
Marchioness of Thomond	
Samuel Rogers, Esq.	1823.
Duke of Dorset	1823.
Duke of Dorset	1823.
Viscount Palmerston	
Earl of Upper Ossory	
Rev. W. Long	
H. Edridge, Esq.	A Study.
Earl of Ossory	Bequeathed by Sir J. R.
Duke of Rutland	
Viscount Palmerston	
Marchioness of Thomond	
The same	
Philip Metcalfe, Esq.	
Earl of Lonsdale	1823.
Richard Westall, Esq.	
Samuel Rogers, Esq.	From the Shakspeare Gallery.
Samuel Rogers, Esq.	
Marchioness of Thomond	
The same	Sold by auction, 1822.

No.	Subject.	Date.
29	Nymph and Boy	1787
30	Nymph and Cupid, commonly called "a Snake in the Grass"	
31	Laughing Girl	1785
32	Theory of Painting	
33	Venus chiding Cupid for keeping Accounts	1775
34	Old Man's Head, a Study	
35	A Sleeping Child	
36	The infant Academy	1783
37	St. Agnes	1772
38	Fortune-teller	1784
39	A Child asleep	1782
40	Innocence	1788
41	Angels' heads, a Study from the Daughter of Lord W. Gordon	1787
42	View of Sir Joshua's House at Richmond	1788
43	Cupid as a Link-boy	
44	Mercury as a Pickpocket	
45	A Girl with a Muff	
46	A Girl sketching	
47	Laughing Girl	
48	Sleeping Child, a Sketch	
49	Lesbia lamenting the Death of her favourite Sparrow	

Proprietors when exhibited.	Miscellaneous Observations.
J. J. Angerstein, Esq.	For the window at New College, Oxford. Stained by Jervais. Sold in 1821.
Lord Carysfort Earl of Lonsdale J. Hughes, Esq.	The principal purchaser was the Earl of Normantown.
Sir Thos. Bernard, Bart. Marchioness of Thomond Earl of Aylesford Viscount Palmerston R. P. Knight, Esq. Marchioness of Thomond Sir Abr. Hume, Bart. Jer. Harman, Esq.	The central picture of the Nativity was burned at Belvoir Castle in 1816. The Duke of Rutland had given for it 1600 guineas *.
Lord W. Gordon Marchioness of Thomond	1823. This is said to have been one of the three Landscapes painted by him.
Duchess of Dorset Duchess of Dorset Marquis of Lansdowne Henry Rogers, Esq. Earl of Lonsdale Sir A. Hume, Bart.	Exhibited in 1817.
Mrs. Gwyn	Subject from Catullus.

* "Reynolds, 'tis thine from the broad window's height
To add new lustre to religious light;
Not of its pomp to strip the ancient shrine,
But bid that pomp with purer radiance shine:
With arts unknown before to reconcile
The willing Graces to the Gothic pile."—*T. Warton.*

No.	Subject.	Date.
50	The dead Robin	1788
51	Robinetta (Honourable Mrs. Tollemache)	1784
52	Holy Family	
53	Calling of Samuel	
54	The Student	
55	The Shepherd's Boy	
56	The Minstrel	
57	The Snake in the Grass, or Love untying the Zone of Beauty	

THE BUST OF SIR JOSHUA REYNOLDS, P. R. A.

BY JOHN BACON, JUN. R. R.

Inscription on the Plinth:

JOSHUA REYNOLDS,
PICTORI SUI SÆCULI FACILE PRINCIPI,
ET SPLENDORE ET COMMISSURIS COLORUM,
ALTERNIS VICIBUS LUMINIS ET UMBRÆ,
SESE MUTUO EXCITANTIUM,
VIX ULLI VETERUM SECUNDO.
QUI, CUM SUMMÂ ARTIS GLORIÂ MODESTE UTERETUR,
ET MORUM SUAVITATE, ET VITÆ ELEGANTIÂ,
PERINDE COMMENDARETUR;
ARTEM ETIAM IPSAM, PER ORBEM TERRARUM,
LANGUENTEM ET PROPE INTERMORTUAM,
EXEMPLIS EGREGIE VENUSTIS SUSCITAVIT,
PRÆCEPTIS EXQUISITE CONSCRIPTIS ILLUSTRAVIT,
ATQUE EMENDATIOREM ET EXPOLITIOREM,
POSTERIS EXERCENDAM TRADIDIT;
LAUDUM EJUS FAUTORES ET AMICI
HANC EFFIGIEM POSUERUNT.
1813.

Proprietors when exhibited.	Miscellaneous Observations.
Ph. Metcalfe, Esq.	
Sir H. Smith, Bart.	A repetition.
Earl of Egremont	Painted in Italy.
Duchess of Dorset	A repetition.
Earl of Warwick	
J. Sullivan, Esq.	
Earl of Dysart	
D. Stuart, Esq.	A repetition.

The same inscription, with the date of his death, March 3, 1792, is inscribed on the pedestal of his statue, by Flaxman, in the cathedral church of St. Paul.

It was written, as the prefaces reprinted in this volume likewise were, by *the late* Richard Payne Knight, Esq.

He was a gentleman who dedicated his life and his ample fortune to the acquirement and critical history of art, and the literature of the ancients.

His princely bequest of Greek bronzes and coins of unrivalled excellence, drawings and designs by the early masters, and particularly one of the *Libri Veritatis* of Claude Loraine (purchased very lately), to the British Museum, will merit and receive a grateful tribute of praise from every man of taste.

"If catching the manners and follies of an age, 'living as they rise;' if general satire on vices and ridicules, familiarised by strokes of nature, and heightened by art, and the whole animated by proper and just expressions of the passions—be comedy,—Hogarth composed comedies as much as Moliere. In his 'Marriage a-la-Mode,' there is even an intrigue carried on through the whole piece. He is more

No.	Subject.	Year of Exhibition.
1	Rake's Progress	1814
2	Rake's Progress	
3	Rake's Progress	
4	Rake's Progress	
5	Rake's Progress	
6	Rake's Progress	
7	Rake's Progress	
8	Rake's Progress	
9	A Scene from the Beggar's Opera	
10	The Politician	
11	Falstaff reviewing his Recruits	
12	The Family of R. R. Graham, Esq.	
13	Orator Henley christening a Child, a Sketch	
14	A Boy and Kite	
15	The Pool of Bethesda, a Sketch	
16	A Study for the Second Picture of the Harlot's Progress	
17	A Committee of the House of Commons examining the Warden and Turnkeys of the Fleet	

true to character than Congreve: each person is distinct from the rest, acts in his sphere, and cannot be confounded with any other of the *dramatis personæ*. Hogarth had no model to follow and improve upon; he created his art, and used colours instead of language."—H. WALPOLE.

In the Possession of	Miscellaneous Observations.
In 1745, sold by auction for 184*l.* 16*s.* Purchased by Colonel Fullarton, at Mr. Beckford's sale, for 850 guineas; and by J. Soane, Esq. the present possessor, for 570 guineas.	The fourth chapter of the fourth volume of Walpole's Anecdotes is entirely dedicated to a very sprightly sketch of the life of Hogarth, with the first authentic list of his works.
T. W. Steers, Esq.	Mr. J. Ireland published a very entertaining book, entitled "Hogarth Illustrated," in 1792; but the most splendid publication of his life and works, in 2 vols. 4to. is that of (the veteran in literature) Mr. John Nichols.
Peter Coxe, Esq.	
Mrs. Garrick	
R. R. Graham, Esq.	
R. P. Knight, Esq.	
Earl Grosvenor	Complete *fac-similes* of his engravings have been published by W. Cooke.
Sir G. Beaumont, Bart.	For the great picture in St. Bartholomew's Hospital.
	The six pictures of the Harlot's Progress were burned at Mr. Beckford's, Fonthill, in 1755.

No.	Subject.	Year of Exhibition.
	Prison, on a Charge of Cruelty towards the Prisoners	1814
18	View of Bethlem Hospital	
19	Portrait of Hogarth with the Pug Dog	
20	Hogarth painting the Figure of Comedy	
21	The Coffee-house Politicians	
22	Portraits of Mr. and Mrs. Garrick	
23	The Distressed Poet	
24	Portrait of Mrs. Hoadley	
25	Portrait of Lady Byron	
26	Portrait of J. Thornhill	
27	The Lady's Last Stake	
28	Marriage a-la-Mode	
29		
30		
31	The same	
32		
33		
34	Portrait of Capt. Coram	
35	Portrait of Dr. Benjamin Hoadley, Bishop of Winchester	
36	The Gate of Calais	
37	Portrait of Sarah Malcolm	
38	Portrait of Miss Fenton, afterwards Duchess of Bolton	
39	The Wanstead Assembly	
40	Portrait of Mr. Porter	
41	Taste in high life	
42, 43	The Election Dinner—Canvassing for Votes	

In the Possession of	Miscellaneous Observations.
Earl of Carlisle Mr. Jones	
J. J. Angerstein, Esq.	
Marquis Camden T. Daniel, Esq.	
Mrs. Garrick Earl Grosvenor Archdeacon D'Oyley Earl of Mulgrave Dr. Luscombe Earl of Charlemont J. Angerstein, Esq.	
The same	
Foundling Hospital	
Archdeacon D'Oyley Earl of Charlemont Earl of Mulgrave	
George Watson, Esq. W. L. Wellesley, Esq. Marquis of Stafford J. Birch, Esq.	
Mrs. Garrick *	

* The four pictures which are called "the Election" were sold at Mrs. Garrick's auction, in 1824, for 1732*l.* to Mr. Soane, who already possesses the Rake's Progress. At the same time, a portrait of Garrick, seated at his writing-table, for 74*l.* 10*s.*

No.	Subject.	Year of Exhibition.
44, 45	Polling the Votes, and Chairing the Members	1814
46	Sigismonda	
47	Morning	
48	Noon	
49	A Scene in the Conquest of Mexico	
50	Evening	
51	Night	
52	Portrait of Miss Rich	1817
53	Portrait of Himself	
54	The Family of Sir Andrew Fountaine	
55	Studies of his Servants	
56	A Fishing Party—Family Portraits	
57	A Musical Party—Portraits of Mr. Matthias's Family	
58	Small whole-length of Broughton, the Prize-fighter	
59	The March to Finchley	

In the Possession of	Miscellaneous Observations.
Mrs. Garrick	
J. H. Anderdon, Esq.	Originally painted for Lord
Sir W. Heathcote, Bart.	Grosvenor.
Lord Gwydir	
Earl of Ossory	
Lord Gwydir	
Sir W. Heathcote, Bart.	
J. Heywood, Esq.	
G. Watson Taylor, Esq.	
A. Fountaine, Esq.	
W. Collins, Esq.	1855 now L.B. Walker
T. J. Mathias, Esq.	
T. J. Mathias, Esq.	
Marquis Camden	
Foundling Hospital	Given by himself.

RICHARD
N. 1714.

LANDSCAPES

No.	Subject.	Year of Exhibition.
1	A View from Moor Park, Hertfordshire	1814
2	A View from Moor Park, Hertfordshire	
3	A Landscape, with Figures fishing	
4	Apollo and the Seasons	
5	The Villa of Mecænas, near Tivoli	
6	Cicero at his Villa	
7	A View of Dover	
8	A woody Scene	
9	Landscape, with Figures bathing	
10	A View near Llangollen, North Wales	
11	Cicero at his Villa	
12	A View near Ancona	
13	Landscape	
14	View on the Strada Nomentana, in Italy	
15	View on the River Dee	
16	Adrian's Villa at Rome	
17	A View of Oakhampton Castle, Devon	
18	A View in Italy	
19	View of Part of the Ruins of Mecænas's Villa	
20	The Temple of Bacchus, near Rome	
21	A Landscape	
22	The Bridge at Llangollen, with Castle Dinas Bran	
23	Ruins on the Coast of Baiæ	

WILSON.
M. 1782.

AND VIEWS.

In the Possession of	Miscellaneous Observations.
Lord Dundas	"Wilson frequently repeated the same subject or view. If the Niobe, which he painted only once, be excepted, there are few of his landscapes which he has not painted over four, or even five times, and that too without much variation." ——EDWARDS' *Lives of Painters.*
Lord Dundas Earl of Egremont W. Leader, Esq. W. Leader, Esq. W. Fitzhugh, Esq. Mrs. White Sir W. W. Wynn, Bart. Mr. Coppin	
Sir W. W. Wynn, Bart. J. Hawkins, Esq. J. Hawkins, Esq. Lady Ford	"Studies and Designs, by Richard Wilson, done at Rome, in the Year 1752." 4to. Oxford, 1811.
Lady Ford Earl Grosvenor J. Farrington, Esq.	"He has sometimes been considered as an imitator of Claude, but neither his composition nor expression justify that notion: his style is truly his own, formed on an accurate observation of nature, and a study of the best models of his art; the pictures of those artists who most accurately represent the grandeur and sublimity of nature; not those of Claude alone, but those of Salvator Rosa, and more
Hon. Richard Howard Marquis of Abercorn	
J. Farrington, Esq. J. Ewer, Esq. Sir W. W. Wynn, Bart.	
Sir W. W. Wynn, Bart. John Trower, Esq.	

No.	Subject.	Year of Exhibition.
24	The Temple of Venus, on the Coast of Baiæ	1814
25	Landscape—a Cavern Scene	
26	A Landscape	
27	A View near Rome	
28	Celadon and Amelia	
29	Mecænas' Villa at Tivoli	
30	An Evening Scene	
31	Landscape, with Figures bathing	
32	Landscape	
33	A View in Italy	
34	An Italian Scene	
35	Small Landscape	
36	Cicero at his Villa	
37	Mecænas' Villa	
38	Niobe	
39	Landscape	
40	The Hermitage	
41	Landscape	
42	Small Landscape	
43	Lake of Nemi	
44	Small Landscape	
45	View at Wilton	
46	View on the Tiber, near Rome	

In the Possession of	Miscellaneous Observations.
	especially of Gaspar Poussin."
R. Colborne, Esq.	
Lady Ford	
J. Hawkins, Esq.	
J. Hawkins, Esq.	
W. Smith, Esq.	"Engraved by W. Woollet, in whose excellent prints from the pictures of our inimitable Wilson, he appears to have impressed on the copper the very mind and feeling of that classic painter." —BRYAN.
Sir G. Beaumont, Bart.	
Mr. Coppin	
W. Leader, Esq.	
Hon. A. Phipps	
Lady Ford	"Forty etchings, from some of the finest paintings and original drawings of R. Wilson, in the collection of Lady Ford; by Captain T. Hastings." 4to. 1820.
Rev. Dr. Marlow	
T. Daniell, Esq.	
Sir W. W. Wynne, Bart.	
Miss Booth	
Sir G. Beaumont, Bart.	
Sir R. C. Hoare, Bart.	
Earl of Egremont	
Mrs. Pitcairn	
Lady Ford	
The same	
The same	
Earl of Pembroke	
Earl of Dartmouth	

No.	Subject.	Year of Exhibition.
47	Landscape	1814
48	Hadrian's Villa	
49	View of Rosamond's Pond, St. James's Park	
50	View of Wilton House	
51	View of Sion House from Kew Gardens	
52	Solitude	
53	Solitude	
54	Landscape	
55	View near Rome	
56	An Italian Scene	
57	A View near Rome	
58	A Landscape	
59	A Landscape, with Figures fishing	
60	A View on the Coast of Baiæ	
61	A Landscape	
62	View of Wilton House	
63	Meleager and Atalanta	
64	View of Wilton House	
65	View of Rome	
66	View of the Bridge Rimini	
67	Landscape	
68	Small Landscape	
69	Niobe	
70	Small Landscape	
71	View on the Tiber	
72	Landscape and Figures	
73	A View at Milbank	
74	View on the River Thames	
75	Part of the Ruins of Mecænas' Villa	
76	View of Croome, Worcestershire	
77	Phäeton	
78	View on the Coast of Baiæ	

See also p. 266 for further

In the Possession of	Miscellaneous Observations.
Thomas Lawrence, Esq.	
Viscount Palmerston	
W. Bragge, Esq.	
Earl of Pembroke	
W. Leader, Esq.	
J. Todhunter, Esq.	
—— Roberts, Esq.	
Samuel Rogers, Esq.	
Lady Douglas	
M. Zacchary, Esq.	
Marquis Camden	
Lady Ford	
J. Todhunter, Esq.	
Lady Douglas	
Viscount Palmerston	
Earl of Pembroke	
S. Rogers, Esq.	
Earl of Pembroke	
Earl of Dartmouth	
W. Leader, Esq.	
Sir M. W. Ridley, Bart.	
J. Knight, Esq.	
The Duke of Gloucester	Painted and exhibited in 1760.
J. W. Steers, Esq.	
Mrs. White	
S. Squire, Esq.	
M. Zacchary, Esq.	
Lady Ford	
—— Hughes, Esq.	
Earl of Coventry	
Earl Cowper	
S. Peploe, Esq.	

THOMAS

N. 1727.

"His PIECES so with the live objects strive,
That both or pictures seem, or both alive.
Nature herself, amazed, does doubting stand,
Which is her own, and which the painter's hand."

COWLEY.

PORTRAITS.

No.	Subject.	Year of Exhibition.
1	The Prince Regent	1815
2	Lady de Dunstanville	
3	Portrait of a Youth	
4	Lord George Sackville	
5	Dr. Schomberg	
6	H. Thornton, Esq.	
7	Thomas Sheridan, Esq.	
8	His own Portrait	
9	David Garrick, Esq.	
10	James Quin, Esq.	
11	The late Mrs. Sheridan and Mrs. Tickell	
12	Portraits of his two Daughters	
13	Miss Linley and her Brother	1817
14	Sir H. Bate Dudley, Bart.	
15	J. Henderson, Esq.	
16	The late Mr. Christie	
17	The Conaro Family, a Copy from the Picture by Titian, at Northumberland House	

GAINSBOROUGH.
M. 1788.

In the Possession of	Miscellaneous Observations.
Lord Dundas	"Sketch of the Life of T. GAINSBOROUGH, R.A. by Ph. Thicknesse, 1788."
Lord de Dunstanville	
Earl Grosvenor	
Duke of Dorset	
Mrs. Schomberg	
Marine Society	
Rt. Hon. R. B. Sheridan	
Royal Academy	
General B. Wallis	
J. Wiltshire, Esq.	
Rt. Hon. R. B. Sheridan	Daughters of Mr. Linley.
Gainsborough	
Duchess of Dorset	Mr. T. Linley and Mrs. Sheridan.
Sir H. B. Dudley, Bart.	
Mrs. Henderson	
J. Christie, Esq.	"Of Gainsborough, Sir J. Reynolds said, that he could copy Vandyck so exquisitely, that at a certain distance he could not distinguish the copy from the original, or the difference between them."—NORTHCOTE, vol. ii. p. 238.
S. Rogers, Esq.	

No.	Subject.	Year of Exhibition.
18	Landscape, with Gipsies	1814
19	Cottage Children	
20	Family at a Cottage Door	
21	Small Landscape	
22	A Woody Scene in his early manner	
23	The Departure of Hagar and Ishmael	
24	Small upright Landscape	
25	Small Landscape	
26	The Country Waggon	
27	An upright Landscape, with Cattle	
28	Sportsmen in a Landscape, in imitation of Teniers	
29	A Woody Scene in his early manner	
30	Girl going to the Well	
31	Fighting-dogs	
32	A Landscape, with Cattle and Figures—Evening	
33	Woodman loading an Ass	
34	Landscape in his early manner	
35	Copy from Velasquez	
36	Group of Cattle in a warm Landscape	
37	A Landscape	
38	View near Sudbury	
39	Sea-shore, with Fishermen putting off a Boat	
40	Landscape, with Cottage and Figures	
41	A Fox hunted by Greyhounds, a Sketch	
42	A Fresh Breeze—selling Fish	
43	Cart passing the Brook	
44	Going to Market	

WITH OTHER SUBJECTS.

In the Possession of	Miscellaneous Observations.
H. Phillips, Esq.	
Earl of Carnarvon	
Sir John Leicester, Bart.	now L. Grosvenor's for 500 G^s
S. Rogers, Esq.	
The same	
Sir W. W. Wynn, Bart.	
W. Alexander, Esq.	
S. Rogers, Esq.	
J. Ewer, Esq.	
J. Crosdell, Esq.	
W. Smith, Esq.	
D. P. Watts, Esq.	
Lord de Dunstanville	
Earl of Dysart	
Rt. Hon. Charles Long	
Hugh Hoare, Esq.	
H. Powell, Esq.	
[illegible]	
[illegible]	
Marquis of Lansdowne	
— — —	
Ld. Ch. Baron Thompson	
Sir J. F. Leicester, Bart.	
Earl of Dysart	
Samuel Whitbread, Esq.	
Earl Grosvenor	
Earl of Dysart	
Sir R. C. Hoare, Bart.	

No.	Subject.	Year of Exhibition.
45	The Harvest Waggon	1814
46	The Woodman, a small duplicate of the Picture burnt at Exton Park, belonging to the Earl of Gainsborough	
47	Scene on a Common, with Cattle and Figures	
48	Landscape View in Suffolk	
49	Waggon and Horses passing the Brook	
50	Return from Milking	
51	Landscape and Cattle	
52	Cattle on the Banks of a River, with Boats and Figures	
53	Romantic Landscape, with Sheep at a Fountain	
54	Girl and Pigs	
55	Fox Dogs	
56	Landscape, with a Waterfall	
35	Copy from Velasquez	
58	Shepherd Boys	
59	A Country Cart passing a Brook	
60	A Cottage Girl	
61	Landscape, with Cattle going to Water	
62	Cattle at a Fountain	
63	An Evening Scene	
64	Morning	
65	Horses Watering	
66	Girl with Milk	
67	Banks of a River, with Cattle	
68	Asses in a Landscape, an early Picture	

In the Possession of	Miscellaneous Observations.
J. Wiltshire, Esq.	
Archdeacon Markham	By T. Barker of Bath.
P. W. Baker, Esq. John Heywood, Esq.	
J. Ewer, Esq. Rt. Hon. R. B. Sheridan Joseph Smith, Esq.	
Right Hon. Chas. Long	
Royal Academy	Purchased by Sir Joshua Reynolds for 100 guineas, and sold by him to Monsieur de Calonne, for 300 guineas.
Earl of Carlisle J. Crosdill, Esq. W. N. Hewet, Esq.	
Earl of Mulgrave Duke of Newcastle G. Gostling, Esq. Rt. Hon. R. B. Sheridan	
J. Wiltshire, Esq. Earl of Egremont John Heywood, Esq. Earl Carysfort Earl of Lonsdale S. Rogers, Esq. S. Rogers, Esq.	
Sir S. C. Jervoise, Bart.	

No.	Subject.	Year of Exhibition.
69	Landscape, with Cattle	1817
70	A Road-side, with Figures, an early Picture	
71	Landscape, with Market-people	
72	Landscape, with Cattle	
73	Landscape	
74	Landscape, with rustic Figures	
75	Landscape, with Figures	
76	Landscape, with Horses and Figures	
77	Landscape	
78	Parish-clerk of Bradford, Wilts	
79	Landscape	
80	View on the Strada Nomentana	
81	Landscape	
82	Landscape	
83	Landscape	
84	A Storm, with Banditti	
85	Small Landscape	
86	Landscape	
87	Niobe	
88	Small Landscape	
89	Landscape	
90	Landscape, with Waterfall	
91	Landscape	
92	View of the Lake of Albano	

In the Possession of	Miscellaneous Observations.
G. Gostling, Esq.	
G. Townley, Esq.	
A. Davison, Esq.	
Sir G. Warrender, Bart.	
G. Gostling, Esq.	
Sir T. Neave, Bart.	
Duke of Bedford	
Duke of Bedford	
M. M. Zacchary, Esq.	
J. Wiltshire, Esq.	
J. W. Steers, Esq.	
S. Peploe, Esq.	
Lady Ford	
Earl of Egremont	
Lady Ford	
Sir A. Hume, Bart.	
T. Stokes, Esq.	
B. West, Esq. P.R.A.	
Colonel Udney	
B. West, Esq. P.R.A.	
M. M. Zacchary, Esq.	
Dulwich College	
Duke of Bedford	
John Duval, Esq.	

JOHN
N. 1761.

No.	Subject.	Year of Exhibition.
1	Judith attiring herself	
2	Portrait of his Mother	
3	The Elopement	
4	A Cottage Girl	
5	The Presentation in the Temple	
6	Lavinia	
7	Portrait of Dr. Woodhouse	
8	A Girl	
9	Himself	
10	Murder of David Rizzio	
11	Portrait of Mrs. Stewardson	
12	Lady Smith in the character of a Gipsy	
13	A Fortune-teller	
14	Card Players	
15	Elizabeth Grey interceding with K. Edward IV. for her Children	

OPIE, R.A.

M. 1807.

In the Possession of	Miscellaneous Observations.
Earl of Egremont	Lectures on Painting, delivered at the Royal Academy, by J. Opie, R.A. Professor, with Memoirs of his Life, 4to. 1809.
Mrs. Opie	
N. Ridley Colborne, Esq.	
Mrs. Lawrence	
Sir T. Bernard, Bart.	"This picture, with the death of Rizzio, mentioned below, are particularized among his best efforts of art."—Bryan.
Robert Burrowes, Esq.	
Robert Woodhouse, Esq.	
H. Thompson, Esq.	
Ditto	
The Lord Mayor	
T. Stewardson, Esq.	
Earl of Coventry	
Marquis Cholmondeley	
W. Owen, Esq.	
Sir T. Baring, Bart.	

JOHN
N. 17—.

No.	Subject.	Year of Exhibition.
1	Portrait of Lady Char. Duncombe	
2	Countess of Mulgrave	
3	The late Lady Rancliffe	
4	Girl at a Cottage-door	
5	Portrait	
6	Himself	
7	Viscount Normanby when a Child	

JOSEPH WRIGHT,
N. 1734.

1	A Smith's Shop	
2	An Academy	
3	Portrait of Himself	
4	Landscape—View in Italy	
5	An Eruption of Mount Vesuvius *	
6	The same Subject	
7	The Iron Forge	
9	The Alchemist	

* "And when the fierce Vesuvius burns no more,
May his red deluge down thy canvas pour."

HAYLEY.

HOPPNER.

M. 1815.

In the Possession of	Miscellaneous Observations.
Bishop of Oxford Earl of Mulgrave Lady Rancliffe W. Whitbread, Esq. G. J. Cholmondeley, Esq. Royal Academy Earl of Mulgrave	

called WRIGHT of DERBY.

M. 1797.

Viscount Milbourne	"In 1785 he made an exhibition of his own works, consisting of twenty-four pictures, of which the principal represented the destruction of the floating batteries before Gibraltar." —BRYAN.
Ditto	
John Smith, Esq.	
Late Chief B. Thompson	
Viscount Palmerston	
James Cade, Esq.	
Viscount Palmerston	
T. Wilson, Esq.	

JOHN HAMILTON
N. 1739.

No.	Subject.	Year of Exhibition.
1	The Death of Orpheus	
2	Sir Artegal, the Iron Man, from Spenser	
3	Vortigern and Rowena	
4	The Battle of Agincourt	
5	A Bacchanalian Dance	

PHILIP JAMES
N. 1734.

1	The Fire of London	
2	A Sutler's Booth	
3	Lord Howe's Victory, June 1st, 1794	
4	A Sea Storm	
5	The Siege of Valenciennes	

MORTIMER.

M. 1779.

In the Possession of	Miscellaneous Observations.
J. W. Steers, Esq.	
Sir T. Bernard, Bart.	
Mrs. Mortimer	These are considered as his superior works.
Ditto	
J. W. Steers, Esq.	

DE LOUTHERBURGH.

M. 1812.

Sir T. Baring, Bart.	"As an artist, he exhibits an uncommon example of the possession of faculties opposed to each other. In his landscapes, and indeed in his performances, in general, he is not less remarkable for the most admirable dexterity of hand, and the most captivating facility of pencil, than for a seductive, though a mere tricious gaudiness in his colouring, which is too frequently in opposition to the chaste and sober tinting of nature."—— BRYAN.
Mrs. de Loutherburgh	
Mrs. Prethernon	
Viscount Palmerston	
Mrs. Prethernon	

GEORGE
N. 1764.

No.	Subject.	Year of Exhibition.
1	The Inside of a Stable	
2	The same subject	
3	Pigs	

MORLAND.
M. 1804.

In the Possession of	Miscellaneous Observations.
A. Davison, Esq.	Authentic Memoirs of G. Morland, by F. W. Blagdon, 4to. 1806.
Sir H. Bate Dudley, Bart.	Life of G. Morland, by Dawe.
A. Davison, Esq.	"A white horse was a favourite object with him, as it must be with every painter, from its affording a mass of light, with a more desirable opportunity for the display of colouring, owing to the variety of yellow and other tints with which it is diversified. Indeed an old white horse of this description is one of the most picturesque objects to be met with in rustic scenery. But the pig was his favourite animal, and that which he introduced most frequently and with great success. His touch was well adapted to the representation of its bristly hide, and he seldom fails faithfully to depict the character of the animal. The innocence of the sheep he has successfully portrayed."—BRYAN.
	A collection of Morland's Pictures, consisting of 47 of his genuine works, were sold by auction in 1807.

WILLIAM
N. 1754.

No.	Subject.	Year of Exhibition.
1	View taken in the Bay of Oatepetra, on the Island of Otaheite	
2	The War-boats of the Island of Otaheite, and the Society Isles, with a View of a part of the Harbour of Ohameno, in the Island of Ubreten	
3	The Welsh Bridge, at Shrewsbury	
4	The Forest of Arden	

GAVIN
N. 17—.

1	Portrait of Maria, Countess of Coventry	
2	Juno	
3	Agrippina bearing the Ashes of Germanicus	

HODGES.

M. 1797.

In the Possession of	Miscellaneous Observations.
First Ld. of the Admiralty	
The same J. W. Steers, Esq. Sir C. Burrell, Bart.	The cattle and figures by Romney and S. Gilpin. From the Shakspeare Gallery.

HAMILTON.

M. 1798.

Duke of Bedford Earl of Upper Ossory	The most celebrated beauty of the Court of George II. ob. 1760.
Ditto	He resided for the greater part of his life at Rome, where he published his interesting work, "Schola Italica Picturæ," for the purpose of demonstrating the progress of the art, from the time of Leonardo da Vinci, to the School of the Caracci.

GEORGE
N. 1734.

No.	Subject.	Year of Exhibition.
1	St. Cecilia	
2	Infant Shakspeare, nursed by Tragedy and Comedy	

NATHANIEL
N. 17—.

1	Orpheus	
2	Garrick in the character of Richard the Third	
3	Charles Earl Camden, Lord Chancellor	

JAMES
N. 1702.

1	The Stag at bay, containing Portraits of King George the Second, Princess Amelia, &c.	

ROMNEY.
M. 1802.

In the Possession of	Miscellaneous Observations.
Mrs. Lawrence F. Newbury, Esq.	Life of G. Romney, by Hayley, 4to. 1809.

DANCE.
M. 18—.

Sir W. W. Wynne, Bart. Sir W. W. Wynne, Bart. Marquis Camden	

SEYMOUR.
M. 1752.

M. W. Barnes, Esq.	He is greatly commended by Lord Orford.—ANECD. OF PAINTING, vol. iv. p. 133. 8vo.

NATHANIEL
N. 1730.

No.	Subject.	Year of Exhibition.
1	Himself	
2	The Piping Boy	

REV. W.
N. 17—.

1	Scene from "Much ado about Nothing," act iii. sc. 1.	
2	Scene from "The Merry Wives of Windsor," act iii. sc. 3.	

ALEXANDER
N. 17—.

1	The Death of Dido	

HONE.

M. 1784.

In the Possession of	Miscellaneous Observations.
H. Hone, Esq. J. Heywood, Esq.	

PETERS.

M. 17—.

RUNCEMAN.

M. 1780.

D. Stewart, Esq.	

JOHN SINGLETON

N. 17—.

No.	Subject.	Year of Exhibition.
1	The Death of the Earl of Chatham	
2	The Tribute-Money	

JOHN

N. 1752.

1	A View in Nootka Sound	
2	View of Macao, near the river Canton, China	

N. 1720.

1	A Sea Piece	
2	The same subject	

COPLEY.

M. 17—.

In the Possession of	Miscellaneous Observations.
A. Davison, Esq. Royal Academy	

WEBBER.

M. 1793.

Late Chief Baron Thompson First Lord of the Admiralty	He attended Captain Cooke in his last voyage to the South Seas, and was afterwards patronized by the Lords of the Admiralty.

BROOKING.

M. 1759.

Oldfield Bowles, Esq. The same	

GEORGE

N. 1728.

No.	Subject.	Year of Exhibition.
1	Landscape, Cattle by S. Gilpin	
2	A Scene in Powerscourt, near Dublin	
3	Landscape, Figures by Cipriani	

N. 1752.

1	A View in Florence	

BARETT.

M. 1784.

In the Possession of	Miscellaneous Observations.
B. West, Esq. Joseph Barett, Esq. W. Smith, Esq.	"The landscapes of this estimable artist are to be found in the collections of the nobility, but his chief works in the possession of the dukes of Portland and Buccleugh; and the Great Room at Norbury Park, Surrey, painted for the late Mr. Lock, is a performance which will ever rank among the most celebrated productions of art."—BRYAN.

MARLOW.

M. 17—.

Hon. A. Phipps	

SAWREY
N. 17—.

No.	Subject.	Year of Exhibition.
1	Gulliver, with the Horses	
2	The same subject	

SAMUEL
N. 17—.

1	London Bridge with the Houses upon it	
2	The Tower of London	

GILPIN.

M. 17—.

In the Possession of	Miscellaneous Observations.
Sir G. Beaumont, Bart. Duke of Bedford	

SCOTT.

M. 1772.

Earl of Upper Ossory Lord Braybroke	"He was not only the first painter of his own age, but one whose works will charm every age. If he was second only to Vandervelde in sea-pieces, he excelled him in variety, and often introduced buildings into his pictures with consummate skill. His views of London Bridge, &c. were equal to his marine."—Lord Orford.

SIR F.

N. 17—.

No.	Subject.	Year of Exhibition.
1	Landscape, with a Cart and Horses	

Sawrey

N. 17—.

1	Morning	
2	Cattle in a Landscape, after a shower	

FRANCIS

N. 1747.

1	Catherine and Petruchio, from "The Taming of the Shrew"	

BOURGEOIS.

M. 17—.

In the Possession of	Miscellaneous Observations.
Sir T. Bernard, Bart.	

BURNETT.

M. 17—.

Countess of Coventry Sir T. Bernard, Bart.	1854 now Co. B. Whi

WHEATLEY.

M. 1801.

Thomas Pares, Esq.	

GEORGE
N. 1724.

No.	Subject.	Year of Exhibition.
1	Brood Mares in a Landscape	

JOHN FRANCIS
N. 17—.

1	Samson and Dalilah	

WILLIAM
N. 1750.

1	Moses receiving the Law	

STUBBS.

M. 1806.

In the Possession of	Miscellaneous Observations.

RIGAUD.

M. 1807.

Royal Academy	

HAMILTON.

M. 1801.

Sir T. Bernard, Bart.	

T. GAINSBOROUGH
N. 1766.

No.	Subject.	Year of Exhibition.
1	Lord Frederick Campbell	

JOHAN
N. 1732.

1	The Tribune of the Florentine Gallery	
2	Portrait of Mr. Cuffs	
3	Garrick, in the character of Abel Drugger, with Palmer and Burton, as Subtle and Face, in the Alchemist	
4	Macklin, in the character of Shylock	
5	Garrick, in the character of Sir John Brute, in the Provoked Wife, with Parsons, Moody, &c. as Watchmen	
6	Foote and Weston, in the characters of Dr. Last and the President, in the farce of the Devil upon two Sticks	

DUPONT.

M. 1797.

In the Possession of	Miscellaneous Observations.
Duke of Argyll	

ZOFFANIJ.

M. ——.

Her Majesty (Queen Charlotte)	An etched outline given in the Catalogue.
His Majesty	
Earl of Carlisle	"Zoffanij came to England about the year 1782, and this was the first picture he painted after his arrival. Sir Joshua Reynolds gave him the price which he demanded for it."—NORTHCOTE.
Sir G. Beaumont, Bart.	
Earl of Mulgrave	
Earl of Carlisle	

N.	Subject.	Year of Exhibition.
7	Foote and Jacob, in the characters of Major Sturgeon and Sir Jacob Jallop, in the farce of the Mayor of Garratt	
8	Garrick, Bransby, and Aicken, as Lord Chalkstone, Æsop, &c. in the farce of Lethe	
9	Parsons, Bransby, and Watkyns, in the characters of the Old Man, Æsop, and the Servant, in the farce of Lethe	
10	The Royal Academy	

THE BRITISH

BENJAMIN WEST,

N. 1738.

	Our Saviour healing the Sick in the Temple	

In the Possession of	Miscellaneous Observations.
Earl of Carlisle	
Sir G. Beaumont, Bart.	
Sir G. Beaumont, Bart. His Majesty	An etched outline given in the Catalogue.

SCHOOL.— Part II.

President of the Royal Academy.

M. 1820.

The British Institution	The engraving from this picture has been published. It is one of the most celebrated works of Mr. C. Heath, of the dimensions of twenty-eight inches and a half by eighteen inches and a half.

A BUST

OF THE LATE BENJAMIN WEST, ESQ.

BY JOS. NOLLEKENS, R. A.

EXHIBITED IN 1822.

PORTRAITS,

REPRESENTING DISTINGUISHED PERSONS

IN THE

HISTORY AND LITERATURE OF THE UNITED KINGDOM.

EXHIBITED IN 1820.

" HIC, MANUS OB PATRIAM PUGNANDO VULNERA PASSI,
QUIQUE SACERDOTES CASTI, DUM VITA MANEBAT,
QUIQUE PII VATES, ET PHŒBO DIGNA LOCUTI;
INVENTAS AUT QUI VITAM EXCOLUERE PER ARTES,
QUIQUE SUI MEMORES ALIOS FECERE MERENDO."

VIRGIL.

AUTHENTIC
BY PAINTERS

No.	Subject.	Year of Exhibition.
1	King Henry the Fifth, ob. 1422	1820
2	Henry the Sixth, 1461, ob. 1472	
3	Edward the Fourth, 1483	
4	Richard the Third, 1485	
5	Henry the Seventh, 1509	
6	Edward the Sixth, 1553	
7	Jane Shore	
8	Henry Plantagenet, Duke of Lancaster	
9	Charles Brandon, Duke of Suffolk, and Mary, his Wife, Dowager of France	
10	Henry Hastings, Earl of Huntingdon	
11	Edw. Courtenay, Earl of Devonshire	
12	Philip the Second, and Queen Mary	
13	John Howard, first Duke of Norfolk	
14	Katherine, his Duchess	
15	Matthew Parker, Archbishop of Canterbury	
16	Shakspeare	
17	Lord Treasurer Burleigh	
18	G. Abbot, Archbishop of Canterbury	
19	Thomas Wriothesley, Earl of Southampton	

PORTRAITS,
UNKNOWN.

In the Possession of	Miscellaneous Observations.
His Majesty The same The same The same The same	These five royal portraits are preserved in the palace at Kensington.
Sir J. Murray, Bart.	
Eton College	Ob. 1526.
Earl of Essex	Afterwards King Henry the Fourth, ob. 1413.
	Ob. 1545.—Daughter of King Henry the Seventh, and Queen Dowager of Louis the Eleventh, King of France, ob. 1533.
Lord Bagot	Ob. 1545.
Duke of Bedford	Ob. 1553.
Duke of Bedford	Ob. 1558—1595.
Earl of Carlisle	Slain at the battle of Bosworth, 1485.
Earl of Carlisle	
Archbishop of Canterbury	Ob. 1575.
J. W. Croker, Esq.	Ob. 1614.
Earl of Yarmouth	Ob. 1598.
Archbishop of Canterbury	Ob. 1633.
Duke of Bedford	Ob. 1667.

No.	Subject.	Year of Exhibition.
20	John Milton	1820
21	Walter Devereux, Earl of Essex	
22	Thomas Sackville, Lord Buckhurst	
23	Sir Walter Aston	
24	Thomas Egerton, Lord Ellesmere	
25	William Camden	
26	Francis Bacon	
27	Major-General Massey	
28	Major-General Browne	
29	General Copeley	
30	Sir J. Clotworthy	
31	Sir Harbottle Grimstone	
32	Edward Montague, Earl of Sandwich	
33	John Locke	
34	Elias Ashmole, Esq.	
35	Sir W. Temple	
36	Isaac Barrow, D. D.	
37	William Harvey, M. D.	
38	Sir Bevil Granvile	
39	Sir John Granvile	
40	Jonathan Swift, Dean of St. Patrick's	
41	Gilbert Burnet, Bishop of Sarum	
42	Henry St. John, Viscount Bolingbroke	
43	James, Duke of Cambridge, second son of King James the Second	

In the Possession of	Miscellaneous Observations.
Earl of Onslow	Ob. 1674.
Lord Bagot	Ob. 1572.
Duchess of Dorset	Ob. 1608.
Lord Bagot	Ambassador from Queen Elizabeth to the Emperor Charles the Fifth.
Earl of Bridgewater	Ob. 1617.
Marquis Camden	Ob. 1623.
Earl of Verulam	Ob. 1626.
C. T. Towers, Esq.	These officers were confined in the Round Tower of Windsor Castle in 1648.
Earl of Verulam	Ob. 1683.
His Majesty	Ob. 1672.
Christ Church College, Oxon.	Ob. 1704.
D. S. Dugdale, Esq.	Ob. 1692.
Viscount Palmerston	Ob. 1699.
Trinity College, Cambridge	Ob. 1677.
Sir W. W. Wynne, Bart.	Ob. 1657.
Marquis of Stafford	Slain at the battle of Landsdown, 1643.
Marquis of Stafford	Afterwards Earl of Bath.
Earl of Besborough	Ob. 1745.
Bishop of Sarum	Ob. 1715.
Lord Bagot	Ob. 1751.
His Majesty	He died in 1667, aged four years, having been invested with the Garter by his uncle King Charles, in 1666.—SANDFORD.

No.	Subject.	Year of Exhibition.
44	Daniel Finch, Earl of Nottingham	
45	Queen Anne	
46	William, Duke of Gloucester, her Son	
47	Queen Caroline, Consort of George the Second	
48	William, Duke of Cumberland	

Proprietors.	Miscellaneous Observations.
Earl of Verulam	Lord High Chancellor, ob. 1730.
His Majesty	Ob. 1702.
His Majesty	Ob. 1700, æt. 11.
His Majesty	Ob. 1757.
His Majesty	Ob. 1764.

No.	Subject.	
1	Prince Arthur with the Princesses Margaret and Mary, Children of Henry VII.	*John de Mabuse*
2	Dr. T. Linacre, founder of the College of Physicians	*Hans Holbein*
3	Sir Thomas More	Ditto
4	Thomas Howard, third Duke of Norfolk	Ditto
5	Henry Howard, Earl of Surrey	Ditto
6	Ambrose Dudley, Earl of Warwick	Ditto
7	Sir H. Guildford	
8	King Henry VIII. with Jane Seymour, their Son Prince Edward, and his half-sisters Mary and Elizabeth	Ditto
9	William Warham, Archbishop of Canterbury	Ditto
10	W. Somers, Jester of King Henry VIII.	Ditto
11	Erasmus	Ditto
12	King Henry VII. and Elizabeth his Queen, and King Henry VIII. with Jane Seymour his Queen	*Reme Van Limput*, copied from *Holbein*
13	Thomas Cranmer, Archbishop of Canterbury	*Gerberius Fleccius*

AUTHENTICATED.

Proprietors.	Miscellaneous Observations.
His Majesty	Ob. 1501. — 1530.
The same Sir T. Baring, Bart.	Beheaded 1535.
Duke of Norfolk His Majesty	Ob. 1554. Small whole length at Windsor, said to have been painted during his confinement in the Castle. Beheaded 1547.
Marquis of Salisbury His Majesty	Ob. 1589.
The Society of Antiquaries Archbishop of Canterbury	1532.
His Majesty The same	Of which there are at least four repetitions now in England.
The same	The original Picture was burned in the fire at the Palace of Whitehall, in 1697.
The British Museum	Burned 1556.

No.	Subject.	
14	Henry Lord Darnley, and his brother Charles Stuart	*Lucas de Heere*
15	Robert Dudley, Earl of Leicester	*Marc Garrard*
16	William Herbert, Earl of Pembroke	*Gerard Honthorst*
17	Sir T. Gresham	*Sir Anthony More*
18	Robert Devereux, Earl of Essex	*Fred. Zucchero*
19	Queen Elizabeth	Ditto
20	Mary Queen of Scots	*Janet*
21	Charles Howard, Earl of Nottingham	*Zacchero*
22	Sir Richard Wynne	*Cornelius Jansen*
23	Sir Edward Coke, Lord Chief Justice	Ditto
24	Count de Gondomar	Ditto
25	Sir W. Waller	Ditto
26	Sir Francis Drake	*Pourbus*
27	George Villiers, Duke of Buckingham, and his Family	*Honthorst*
28	Elizabeth, Queen of Bohemia	*P. Van Somer*
29	Sir Nathaniel Bacon	*Himself*
30	The Family of Sir Balthasar Gerbier	*Sir P. P. Rubens*

Proprietors.	Miscellaneous Observations.
His Majesty	Ob. 1567. Ob. 1576.
Marquis of Salisbury	Ob. 1588.
Lord Bayning	Ob. 1630,
G. W. Taylor, Esq.	Ob. 1759.
Duke of Bedford Marquis of Salisbury His Majesty	Beheaded 1601. Painted at Paris, when Dowager of Francis the Second.
The Countess De Grey	Ob. 1624.
Sir W. W. Wynne, Bart.	Ob. 1649.
J. Penn, Esq. Marquis of Salisbury C. T. Towers, Esq. Dowager Marchioness of Lansdowne	Ob. 1634. Ambassador from Spain in the reign of James I. Ob. 1596. Assassinated 1628.
His Majesty	Ob. 1662.
The same Earl of Verulam	
His Majesty	Lord Orford (Anecdotes of Painting, v. 2. p. 103. 8vo.) attributes this picture to Vandyck, and says that it was purchased for Frederick Prince of Wales.

No.	Subject.	
31	Himself	*Sir P. P. Rubens*
32	Landscape, with Charles I. in the character of St. George	Ditto
33	Helena Forman	Ditto
34	Lady Anne Car, Countess of Bedford	*Sir Anthony Vandyck*
35	Lady Dorothy Sydney, Countess of Sunderland	Ditto
36	Lady Dorothy Percy, Countess of Leicester	Ditto
37	Lady Lucy Percy, Countess of Carlisle	Ditto
38	Lady Elizabeth Cecil, Countess of Devonshire	Ditto
39	Equestrian Portrait of Charles I.	Ditto
40	Thomas Howard, Earl of Arundel	Ditto
41	Sir Anthony Vandyck	Ditto
42	Queen Henrietta Maria	Ditto
43	King James the First	Ditto
44	James Stanley, Earl of Derby	Ditto
45	Sir T. Wentworth, afterwards Earl of Strafford	Ditto
46	Princes Rupert and Maurice	Ditto
47	William Laud, Archbishop of Canterbury	Ditto

Proprietors.	Miscellaneous Observations.
His Majesty	
The same	
The same	
Earl of Egremont	
The same	
The same	
The same	
The same	
His Majesty	
Marquis of Stafford	Originally painted as a present to George Villiers, Duke of Buckingham, afterwards in the Orleans Collection, ob. 1646.
His Majesty	
The same	
The same	This portrait has always been said to have been painted by Vandyck, which is disproved by dates. It is more probably by Van Somer, ob. 1651.
Earl of Clarendon	
Sir J. G. Egerton, Bart.	Beheaded, 1641.
Lord Bayning	Ob. 1682.
Archb. of Canterbury	Beheaded, 1645.

No.	Subject.	
48	William Juxon, Archbishop of Canterbury	*Sir Anthony Vandyck*
49	Francis Russel, Earl of Bedford	Ditto
50	Thomas, Earl of Strafford	Ditto
51	Anne Clifford, Countess of Dorset	Ditto
52	Frances Howard, Duchess of Richmond	Ditto
53	Lords George and Francis Villiers, sons of George Duke of Bucks	Ditto
54	Sir Kenelm Digby, and Venetia Stanley, Lady Digby	Ditto
55	Inigo Jones	
	Algernon Percy, Earl of Northumberland	Ditto
56	Charles I. with Queen Henrietta, and two of the Royal Children	Ditto
57	Thomas Killigrew and Thomas Carew	Ditto
58	Sir G. Jeffreys, Lord High Chancellor	Ditto
59	Venetia Lady Digby	Ditto
60	John Thurloe	*W. Dobson*
61	Sir Charles Lucas	Ditto
62	Himself	Ditto
63	Oliver Cromwell	*Robert Walker*
64	John Evelyn	Ditto

Proprietors.	Miscellaneous Observations.
Bishop of London	Ob. 1663.
Duke of Bedford	Ob. 1585.
Earl of Egremont	
His Majesty	Ob. 1676.
His Majesty	Ob. 1639.
The same	Afterwards Duke of Buckingham, ob. 1687. Lord Francis slain 1648, æt. 19.
The same	Windsor Castle.
The same	
Earl of Darnley	Ob. 1652.
Earl of Essex	Ob. 1668.
His Majesty	
The same	*Walpole's Anecd.* v. 2. p. 161. 8vo. Both these were gentlemen of the Privy Chamber to Charles II., both eminent for their wit, as poets and dramatic writers. Killigrew, ob. 1682.
The same	Ob. 1689.
Greenhill Russel, Esq.	Ob. 1668.
Lord Braybroke	Exhibited in 1817. Ob. 1649.
G. W. Taylor, Esq.	
O. Cromwell, Esq.	Ob 1658.
G. W. Taylor, Esq.	Totally unlike two portraits

No.	Subject.	
65	Richard Cromwell	*Robert Walker*
66	Henry Cromwell, second son of Oliver Cromwell	Ditto
67	G. Monk, Duke of Albemarle	*Sir Peter Lely*
68	James, Duke of Monmouth	Ditto
69	Frances Stewart, Duchess of Richmond	Ditto
70	John Wilmot, Earl of Rochester	Ditto
71	James Butler, Duke of Ormond	Ditto
72	Three children of King Charles the First, James, Duke of York, Princess Elizabeth, and Henry, Duke of Gloucester	Ditto
73	The Duke of York	Ditto
74	Edward Hyde, Earl of Clarendon	Ditto
75	T. Killigrew	*Shephard*
76	William Lord Russel, eldest son of the Earl of Bedford	*Gerard Soest, called Zoust*
77	The Marquis of Hamilton	*Adrian Hanneman*
78	King Charles the Second	*William Wessing*
79	Queen Mary II.	Ditto
80	King William the Third	*Gaspar Nestscher*

Proprietors.	Miscellaneous Observations.
	of him, now preserved at his seat, Wootton, Surrey; engraved in his Diary. 2 vols. quarto, 1820. Ob.
G. Greenhill Russel, Esq.	1706, æt. 86.
The same	
His Majesty	Ob. 1670.
Duchess of Buccleugh	Beheaded 1685.
His Majesty	Represented in a man's dress. See Mem. de Grammont. 4to. *Walpole's Edition.*
Sir J. B. Burgess	Ob. 1680.
The Marquis of Ormond	Ob. 1688.
Earl of Egremont	
His Majesty	Afterwards James the Second. Ob. 1674.
Earl of Clarendon	
G. W. Taylor, Esq.	When Ambassador at Venice.
Duke of Bedford	Beheaded 1683.
His Majesty	Ob. 1625.
The same	
The same	
G. Watson Taylor, Esq.	

No.	Subject.	
81	Francis North, Lord Keeper	*J. Riley*
82	Henry Compton, Bishop of London	Ditto
83	Sir William Dugdale	*Bougseler*
84	Sir Richard Steele	*Sir Godfrey Kneller* *
85	John Dryden	Ditto
86	Sir Robert Walpole	Ditto
87	Joseph Addison	Ditto
88	Admiral Sir C. Wager	Ditto
89	Sir G. Rooke	Ditto
90	Admiral Benbow	Ditto
91	Charles Lord Mordaunt	*Michael Dahl*
92	Sir Isaac Newton	*W. Murray*
93	King George the Second	*Pine*
94	Frederick, Prince of Wales	*Ramsay*
95	Charles Edward Stuart, usually styled the Pretender	Ditto
96	Lord Somers, High Chancellor	*T. Hudson*
97	Richard Bentley, D. D.	Ditto
98	Philip, Lord Hardwick	*W. Hoare*
99	George, Lord Anson	Ditto
100	Captain Thomas Coram	*W. Hogarth*
101	Charles James Fox, when young	*Sir Joshua Reynolds*
102	The Marquis of Lansdowne, first	

* "Such are thy pictures, Kneller! such thy skill,
That Nature seems obedient to thy will;
Comes out, and meets thy pencil in this draught,
Lives there, and wants but words to speak her thought."
DRYDEN.

Proprietors.	Miscellaneous Observations.
Earl of Guildford	
Lord Arden	Ob. 1675.
D. S. Dugdale, Esq.	Ob. 1686.
W. Baker, Esq.	Ob. 1729.
The same	Ob. 1701.
The same	Ob. 1746.
The same	Ob. 1719.
His Majesty	One of the set of Admirals at Windsor, ob. 1743.
The same	Ditto
The same	Ditto
Earl of Liverpool	
Trinity Coll. Cambridge	Ob. 1727.
Lord Braybroke	
His Majesty	
Sir W. W. Wynne, Bart.	Ob. 1788.
Earl of Hardwick	Ob. 1716.
Trinity Coll. Cambridge	Ob. 1742.
Earl of Hardwick	Ob. 1764.
The same	Ob. 1762.
	Who principally contributed to the establishment of the Foundling Hospital, ob. 1751, æt. 83.
Lord Holland	Ob. 1807.

No.	Subject.	
	Lord of the Treasury, Lord Ashburton, Chancellor of the Duchy of Lancaster, and Colonel Barré, paymaster of the Forces, 1782	*Sir Joshua Reynolds*
103	Edmund Burke	Ditto
104	Right Hon. W. Wyndham	Ditto
105	Henry Fox, the first Lord Holland	Ditto
106	Lord Rodney	Ditto
107	William Markham, Archbishop of York	Ditto
108	Right Hon. Charles James Fox	Ditto
109	Edward, Duke of York, second brother of his late Majesty	Ditto
110	Dr. Samuel Johnson	Ditto
111	Frederic, Lord North, afterwards Earl of Guildford	
112	King George the Third	*T. Gainsborough*
113	Queen Charlotte	Ditto
114	Admiral Viscount Nelson	*John Hoppner*
115	Right Hon. William Pitt	Ditto
116	King Charles the First demanding the five members of Parliament	*J. Singleton Copley*

Proprietors.	Miscellaneous Observations.
Sir T. Baring, Bart.	
R. Sharpe, Esq.	One of the set painted for Mr. Thrale, ob. 1719.
J. G. Cholmondeley, Esq.	
Lord Holland	Ob. 1774.
His Majesty	Ob. 1792.
Christ Ch. Coll. Oxon.	
Lord Crewe	
His Majesty	Ob. 1767.
G. Watson Taylor, Esq.	Painted for Mr. Thrale, ob. 1784.
N. Dance*	
His Majesty	
The same	
The same	
	Ob. 1807.
The Attorney-General (his son)	On the fourth of January, 1641, the king went to the House of Commons, and placing himself in the chair, asked the speaker (W. Lenthal), to point out to him

* Afterwards Sir Nathaniel Holland, Bart. ob. 1792.

the following members, who had been accused of high treason, viz. Denzil Hollis, Sir Arthur Hazlerigge, John Pym, John Hampden, and William Strode. The speaker falling on his knees, replied, "May it please your Majesty, I have neither eyes to see, nor tongue to speak, in this place, but as the House is pleased to direct me, whose servant I am."

This picture is composed from the most authentic portraits of the characters introduced, which are now remaining.

EXHIBITED IN 1822.

1. The Norfolk Shield.

This shield was given (according to a long received but lately controverted tradition), by Cosmo, second Grand Duke of Tuscany, to Henry, earl of Surrey, as a reward of his prowess after a tournament. It is composed of wood, with leather strained over it, of a hemispherical form. It is painted in *chiaro-scuro*, the shadows much heightened with gold. The exterior subject is Curtius leaping into the gulf; and the inside is divided into two compartments, by means of the loops through which the arm was introduced; the one representing Porsenna at the altar; the other, Cocles at the Sublician bridge. It is now preserved among the archives at Norfolk-house. Dr. Nott (in his introduction to his edition of Lord Surrey's Poems, p. 40, 4to. 1815), labours to prove, that this shield *did not belong* to Lord Surrey, but was merely a curiosity acquired by the celebrated collector, Thomas, Earl of Arundel, who had it introduced into the family picture by Fruitiers, which was engraved by Vertue. His Grace the Duke of Norfolk has a drawing taken from it, by Vertue, to which (and not on the shield) is affixed the name of *Johannes Stradanus*, who lived some years after Lord Surrey. *Giulio Ro-*

mano is known to have painted shields in a similar manner, and Dr. Nott has adduced no argument which would disprove it to have been the work of the last-mentioned master.

2. A Bust of King Charles the First.—Exhibited in 1821.

This bust was executed by M. Rhysbrack, and composed like that of Bernini (destroyed at Whitehall in 1697), from a picture exhibiting the face in three points of view. It was done for the late G. Aug. Selwyn, Esq. M.P. for Gloucester, to be placed in a gallery at Matson-House, the seat of his family, in which the king resided, during many days, when that city was besieged, in August, 1643. Mr. Selwyn bequeathed it to Mademoiselle Fagnani, (now Marchioness of Hertford), and it is in the possession of the Marquis.

3. A Bust of Oliver Cromwell.—Exhibited in 1821.

Lord Orford (Anecdotes, vol. 2. p. 247, 8vo.) says, that "Edward Pierce, a sculptor of great merit, for the time in which he practised, made a bust of Cromwell, which was sold at an auction in 1724." This may probably be the same which is now preserved in the Collection of the Marquis of Lansdowne.

THE END.

PRINTED BY THOMAS DAVISON, WHITEFRIARS, LONDON.

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